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THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 170 MAY 2016

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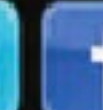
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## TRACK ONE

Welcome to the last print issue of *Mobile Beat Magazine* (at least for the time being). Inside you'll find a good amount of reflection on the past 25 years of the leading publication for mobile DJs and some thoughts about the future, along with plenty of "regular" columns and features.

This mix reflects the reality of *MB's* transition: While this is certainly a dramatic moment of change, we also want to make sure, dear readers, that you understand: This magazine is NOT going away; it is simply going fully digital. Our "Pure Digital Monthly" edition will carry on the tradition of high-quality information presented through well-written, entertaining articles, except that now you will only be able to enjoy them on your smartphone, tablet or computer screen.

Admittedly, many of us "old-timers" will miss the tactile experience of flipping real paper pages. However, we are confident that all who are truly interested in what *Mobile Beat* has to offer—what *MB* has been offering for 25 years now—will follow us into the digital-only domain. (If you absolutely HAVE to have a paper copy to leave in the bathroom, feel free to print one out yourself!)

Speaking of changes, of beginnings and endings and transitions, I need to mention two more things. First, don't miss the interview on page 26 with *MB* co-founder and MBLV event producer Mike Buonaccorso. He is saying goodbye to full-time work on *Mobile Beat* events, and is taking a well-deserved rest from the yearly routine of planning, preparation, aggravation, and ultimate realization of the goal of successful event production. But he will move into a "show producer emeritus" position from which he will still keep an eye on what we are doing!

And finally, you've probably noticed that this "May" issue is reaching you (physically, at least) well into the month June. While deadlines have been an increasing challenge as we have streamlined the *MB* staff, such a major delay deserves an explanation—which I am happy to provide. You see, just as we were beginning production of this landmark issue, I experienced the wonderful surprise of adopting a newborn baby boy, after almost 5 years of waiting. Yet another major transition, to put it mildly! My deep appreciation goes to my boss, Publisher Ryan Burger, who has been incredibly patient as I have adjusted to sudden fatherhood.

So in more ways than one, for this editor, and this publication, a new chapter begins!

~ Dan Walsh, Editor-in-Chief

# Mobile Beat

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HOW TO REACH MOBILE BEAT:  
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For subscriptions, address changes or back issues go to: www.mobilebeat.com or contact Mobile Beat by mail at: 222 SE Main St • Grimes IA 50111  
Back issues (if available): \$5 (in Canada: \$6, US funds)  
Shipping address: Mobile Beat • 222 SE Main St • Grimes IA 50111  
Mobile Beat (ISSN# 1058-0212) is published by: BC Productions, Inc.  
222 SE Main St • Grimes, IA 50111  
January, March, May, July, Sept, Nov, Dec (7 issues per year)

Ground shipments to: 222 SE Main St • Grimes IA 50111  
Periodical postage paid at Grimes, IA and additional mailing locations.  
Subscription rates: US and possessions: \$25 for 1 year, \$45 for 2 years and \$65 for 3 years • Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years • All other countries: \$60 per year • Subscriptions outside the U.S. must be paid in U.S. currency.  
Postmaster – Send address changes to: Mobile Beat • 212 SE Main St • Grimes IA 50111

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# Milestones

## LOOKING BACK...TO LOOK TO THE FUTURE

By Mike Ficher

**M**ilestones: They provide convenient launching points to reflect on where we have been and to project where we might be going.

For *Mobile Beat*, three milestones, serendipitously coinciding with this issue, offer a rich opportunity to tender observations and thoughts in both directions.

This issue marks the 25th anniversary of *Mobile Beat* #1, an ambitious, well-intentioned start-up that emerged as a critical fulcrum in the burgeoning mobile DJ business. The fact that the publication is still going strong a quarter of a century later is a testament to its timing, evolution and responsiveness to the needs of its market.

### GREAT SCOTT!

How far the mobile DJ has come in the last two plus decades. How little the business has changed.

Oh, music is still a core ingredient in the DJ toolbox. In 1991, tunes were primarily delivered via records or compact discs. MP3 was still two years away from public release and several years away from mobile acceptance.

Now, while vinyl is still fashionable for many club DJs, mobiles almost exclusively operate in the domain of digital audio. The goal, though, is still the same—to energize a crowd with musical selections. Entertainers now have 25 more years of songs to tap!

### "THIS IS YOUR COUSIN, MARVIN BERRY"

In 1991, the country line dance craze, thanks to the popularity of "Achy Breaky Heart" and "Boot Scootin' Boogie," was about to capture the imagination of the dance-starved public, offering the savvy operator a welcome addition both musically and, more critically, activity-wise at events..

The mobile DJ morphed into the mobile entertainer. Supported by the unceasing march of technology, the console jock was fast becoming the interactive star of the show.

25 years later, with the popularity of social media, increasingly robust software and affordable video technology, entertainers are returning to their more traditional role of director. Now, though, with more tools—video, graphics, instantly publishable audience content—than exclusively music. The guests are once again the stars.

### NOVEMBER 11, 1955

This issue also marks the final—for now—print edition of *Mobile Beat*. The publication is moving online only.

According to Pew Research Center in 2012, 64% of tablet owners and 62% of smartphone owners said they got news on their devices. Four years ago, 35% of Americans owned a smartphone. Now Pew assigns that percentage at 68%. And, if the percentage who get their news from

devices remains constant, well, in August 2015, less than four-and-a-half years after launching its paywall, the New York Times passed the one million paid digital-only subscriber mark.

With a world progressively connected via smartphones, iPads, iPods, and tablets, consuming news via electronic means, and with mobiles embracing digital technology, for *Mobile Beat*, the moves makes sense.

Will entertainers want the typical lengthier articles crafted with specific themes and topics in electronic form? Or, will they prefer shorter, more blog, web-friendly, style pieces?

Will mobiles embrace and support electronic with the same enthusiasm that they have embraced digital audio?



Will the world of online pull be as strong as the visibility of a magazine on a table, a counter, a waiting room console?

Mobiles have been quick to adapt to changing technology—records, CDs, digital, video. Will they fully embrace pure online content?

### 88 MPH

This issue also marks the first monthly edition of *Mobile Beat* after 25 years of bi-monthly publication.

In a world of tweets, posts, instant uploaded pictures, and vines, where immediacy has almost, if not more, currency than accuracy, moving to monthly is also a logical progression.

### THE DELOREAN

The goal of mobiles has never changed in 25 years—to engage, enthrall and, ultimately, entertain an audience, to leave them feeling better than we they arrived, to celebrate memorable moments in our lives.

During the last 25 years, the tools have changed, the skills have grown, the technology has evolved.

Ultimately, will the mobile entertainer disappear, just as the mobile DJ has? Will the next generation be the "entertainment directors?"

Will clients even need mobile entertainment? Will they plug in the iPod, post a monitor, feed the beast and let the party organically happen?

In the final scene of *Back to the Future* 3, Jennifer pulls out a piece of paper that once said, "You're fired!" referencing her future husband Marty McFly's 2015 dismissal. The paper is now blank.

"Of course!" Doc Brown exclaims. "Your future has yet to be written."

We known where we've been. Do we know where we are going? What future will mobile entertainers write? **MB**



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at [www.mikeficher.com](http://www.mikeficher.com).



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# My MBLV Experience

JOE GOES TO THE “NEW” SHOW

By Joe Bunn



MBLV20 photo by Thomas Chaput Photography (www.thomaschaput.com)

**I** have been going to Mobile Beat Las Vegas on and off for the past 15 years or so. It's always been a great way for me to get away from the office, meet amazing DJs, hear incredible speakers, learn more, and then come back recharged.

I've been speaking there for years as well usually on topics such as sales, marketing, or even just “the small things” that you should be doing for your DJ company, but probably aren't. I've been to, and spoken at several other DJ and wedding industry conferences, and this one is hands down my favorite, especially the past two years.

I'll be completely honest, I skipped a few years in that run of 15 years. Why? I'm not sure exactly, but I think it was because I felt that the show was lacking something. I couldn't really put my finger on it. It wasn't until last year's show, that I got it. It hadn't been a “show” for me any longer! It needed a kick in the pants, and it got it. Adding in a DJ on stage (Jason Jani no less) provided that energy throughout the day. Getting hosts to introduce the speakers and pump up the crowd was crucial as well. And then, that sound and light system—wow! How many times in the past did I show up to speak and had to walk up, hook up my own laptop, and introduce myself? MANY! That just wasn't cool. That's what was missing...the cool factor.

I'll also speak on the new host property, the Tropicana. First off, let me just say this, I'm a hotel snob. I've walked into places, checked in, walked in my room, and walked right back out and gotten on Expedia and booked something else. In fact, I did that last year when I spoke at LDI (don't even get me started on that trip). Every year that MBLV was at The Riviera, I refused to stay there. I HATED that place with a passion. I'd stay at the Encore

and take a walk down there each day for the seminars and immediately jet after the last one. Is the Trop an older property? Yes. However, it has been updated, and my room was nice. So were the pool, gym, restaurants, bars, gaming and especially the convention area. I had no problems with it, in fact, I liked it!

My point in speaking about the host property is that I think *it's critical to stay where the conference is taking place*. That's where the action is! That's where you meet some of the best DJs from all over the world. I literally filled my phone this year with people's numbers, Instagram and Snapchat handles. I've never done that before, because I never stayed at the host hotel. Not only was it great for meeting people, but as a speaker, I felt like a celebrity (at least like a C-list one). I had DJs coming up to me in the halls every day saying they followed me on such-and-such social media outlet, or that they loved my “Nightmare DJ” or “Stuff People Say to DJs” video. Heck, I even had folks wanting to take a selfie with me. I was like “With me?” That was awesome! (Side note: MBLV is back at the Trop next year.)

Several rock star DJs presented private workshops before and after MBLV. I know Randy Bartlett and Mark Ferrell had stuff going on, as well as myself and Mike Walter. We did our PhDJ Workshop. (Shameless plug alert: That's [www.phdjdjworkshop.com](http://www.phdjdjworkshop.com).) We held ours on Thursday as soon as the last speaker finished, and all day Friday. We had 12 graduates, and all of them said that it was well worth their time and money to extend their MBLV experience a couple of more days. So make sure to check out the full schedule before you book your trip! I had several people actually miss my seminar because I was the second one up on Monday. How dare you?! LOL.

Speaking of seminars, I really like the way that Mobile Beat has changed the format the last couple of years. Before the new show rolled out, it would be two speakers going on at the same time. Inevitably it would be someone like Mike Walter in Ballroom A (the size of a football field) talking about how to become a multi-op millionaire and then me in Ballroom B (the size of my bathroom). Where do you think everyone was? Now, all of the speakers go one after the other in the big room. Some talks are close to an hour, but many are 25 minutes, which is about the max attention span of a DJ. Look at TED talks, those are 18 minutes or less!

To be honest, I don't see how you can call yourself a pro DJ and not make the trip out to Mobile Beat Las Vegas each year. Maybe I'm biased, or maybe I'm just wanting more people to come see me preach the DJ gospel. I just don't get it when people don't make the effort. Do yourself a favor, go ahead and plan on being there in 2017 and at the end of the week, with a notebook full of ideas and notes, you'll thank me. I'll see you there. **MB**



Joe Bunn started his DJ career at age 14, when his mom drove him to gigs in her wood-paneled Jeep Wagoneer. His company now does about 400 weddings a year and another 200+ private, corporate and charity events. He has been on the board of both ISES and NACE, founded the Triangle DJ Association, and has also won numerous industry awards. Recently, he has been helping other DJs grow their businesses as a consultant. He has also presented at major industry events, including MBLV. For more info go to [www.bunndjcompany.com](http://www.bunndjcompany.com).





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# 9 Secrets of Success

AKA "FROM VINE TO WINE: THE 9 SECRETS TO BUILDING AN AWARD WINNING COMPANY" —AN MBLV20 PRESENTATION

By Matt Martindale

Only "9 Secrets" led to the building (and selling) of our first multi-system DJ company. Yes, we sold it on our terms, got paid in full at the closing, and made a lot of money along the way. I've also applied these secrets personally and professionally in different industries. (In fact, we have another business under contract to sell at the time of writing this article!)

Sharing these 9 Secrets of Success is truly my passion. Here I'm offering a brief glimpse into my personal journal of success.

Before I begin, I want you to know that I believe in you. I do. You are capable of far more than you've ever imagined. A lot more. We all are. We are blessed to be in an industry with the opportunity to "move" people. To inspire them. To provide hope, and a genuine belief in things like love and happiness. To be part of creating smiles, laughter, and tears of joy. To share in some of life's most treasured celebrations that we all call "memories." We make memories for people! That's what we get the opportunity to do as a profession that is a gift to be cherished.

So, how have I learned to make that happen?

One word: grapes. Yes, grapes!

Everything I observed, every seemingly unimportant nuance, I wrote down growing grapes the last 18 years until I finally had enough fruit to make my first batch of award winning wine (which won a bronze medal in a Colorado wine festival out of 140 bottles entered.) While there, I asked an old timer what's considered "normal" for fruit production from a single vine. He said 5 to 7 pounds, yet, I just harvested 98 pounds off one vine. That got me thinking...

If wine and "abundant fruit" was my goal, then what did it take to consistently get that? After years and pages of detailed notes, I carefully study them for two years, and saw everything funneled into nine distinct secrets.

Now, every time you see the word

"fruit" after this, substitute that word with whatever you want YOUR fruit to be in your life. Things like: committed time with family, hours of community service, business profit, number of events per year, etc.

## I. VARIETY AND PURPOSE

You have a purpose—a distinct calling on your life. You have a reason for being here. You have a "variety" of God-given talents, gifts, and abilities just for your chosen purpose.

When you know your purpose, a deep passion radiates from within because you have confidence in who you are and act with enthusiasm. This deep passion is so vital to an entrepreneur's success. It mobilizes your energy, enhances your commitment and becomes the core to your identity both personally and professionally.

Yes, here it is. This is what many have said was the most controversial statement from MBLV20 conference, when I said:

"Pursue your passion, pursue your dreams. And, if this industry and being an MC/DJ isn't it, and doing this doesn't truly

make your heart sing, that's okay. We all applaud your honesty and respect your decision. We give you permission to go find your passion wholeheartedly. Pursue your purpose courageously, and do what makes your heart sing...because the client who hires us, deserves somebody who does."

Why was it controversial? Because I challenged a room of DJs, at a DJ conference, that, if being a fantastic DJ isn't your passion, then do all of us, including the public we serve, a favor and get out of the industry. Over 1,000+ DJs sat in shock and silence.

You see, once we know our purpose, then we know our identity. To know that personally, and in business, allows us to direct our focus.

## II. SOIL AND SITE SELECTION

The soil (our heart, desire, even devotion) has to be checked before we plant! From observation: The condition of the soil (your heart), has to match the variety planted (who you are and what you're called to do), and needs the right location (environment) to fulfill the purpose of the fruit you are growing.

As an example, if I'm a wedding MC/DJ, but mainly do kid's parties, karaoke, bars or trivia just to make money, but those events don't match "who" I am, then why am I really doing them? It just doesn't match up. In the end, just like plants, if we're in an area (an environment) we don't belong, we will get burned out, produce no fruit and die. The real question is, are you in a specific area where you don't belong? Is your purpose and variety different than your soil (heart), or the site selected (environment)?


## III. PLANTING

Notice the first two secrets were about a sense of being, or really, a sense of knowing who you are, your identity, personally and professionally. Now, we're ready to do something for fruit production: plant.

In the same way you plant a vine, the hole you dig has to be bigger than the pot. Translation: you need room to grow. That's right! Allow your mind to be open to accept new ideas or methods. Before planting, you have to make it easy to





A man with dark hair, wearing a dark suit, white shirt, and a red and white patterned tie, is speaking into a black microphone. He is looking slightly upwards and to the right.

**Pursue your purpose courageously, and do what makes your heart sing...because the client who hires us, deserves somebody who does.**

grow. In fact, potted plants really should have their roots serrated (scored) to remove a boundary that was once there. It's a lot like being stuck in your mind, or doing the same things, the way they've always done them. For plants, in the end, being "root bound" leads to long term growth problems because it prevents the uptake of water and fertilizer. Long term, whatever is planted also dies off because it's simply not growing. So, make room to grow.

After being planted, the vine needs water to stimulate the roots. Water is a lot like being at the Mobile Beat conference or any other good learning experience. So, drink it in.

#### **IV. TRAINING AND PRUNING**

It's time to clean off the old, useless stuff. Yes, it takes time, and effort, to prune and to train. Training is so important, not just in the industry we are in, but especially outside the industry. Find those individuals you respect and ask them to speak truth into your life and business. Finding mentors is about inspiring and drawing out the best in one another.

We all need a foundation of support, and a foundation of intentional structure. When, you find this, by all means, make it fully your own to match who you are (variety), and why (purpose).

[ Matt has so much more to share on this secret, and all of them for that matter, but due to space constraints, we had to limit what we could print. But you can go to [www.mobilebeat.com](http://www.mobilebeat.com) and search this article's title to see the full transcript in written form. - Ed ]

#### **V. FERTILIZATION**

The soil (our heart) cannot provide all the necessary nutrients for optimal growth. Fertilizer, in this context, is that quest to constantly learn from inside and especially outside our industry. For an abundant harvest, we need outside resources to increase fruit production. This fertilizer, to be effective, has to match what you're growing, within the site selected (environment) to complement the variety and purpose (who you are and why). Too much fertilizer burns the roots and kills the vine. Not enough hinders productive growth. Fertilizing must involve a precise balance done on a regular, methodical schedule well matched to the soil (the heart) according to the variety, purpose and environment.



**For abundant fruit,  
we have to cut  
some things off;  
even things that  
initially look good.**



## VI. CULTIVATION

Cultivation is about improving the condition of the soil (our heart) so that fertilizer (the stuff we learn and apply) can be activated to initiate growth and produce not just fruit, but the big, abundant fruit. This happens in two ways:

First, it keeps the soil (our heart) from becoming hard so the roots can breathe. It lets people and resources, promote growth so the fertilizer can activate. Secondly, it gets rid of weeds. Weeds are those bad things, like bad habits or patterns of behavior, that steal resources from the fruit you desire.

## VII. CLUSTER THINNING

For abundant fruit, we have to cut some things off; even things that initially look good. There is only so much sap (in this case, our time) available. That sap can either go to produce leaves (showy things—not fruit), or fruit. What's the goal? Fruit. If there are multiple clusters of tiny fruit sharing the same sap (time), then there won't be big, abundant fruit. What's competing for your time? Do you have the confidence to thin the fruit because deep down, you know your personal and business variety and purpose (gifts, talents, abilities and why) and are fully committed to harvesting abundant fruit?

## VIII. HARVEST

At this single moment, the results of all your hard work are realized. The question: When do you harvest? It all goes back to variety and purpose. What's the purpose of the fruit, and why?

## IX. INSECT AND DISEASE PREVENTION

It's time to protect what you have from those that steal and destroy! Insects attack from the outside. Even bigger predators, like raccoons and birds, come to steal your fruit close to harvest time. This sounds a lot like negative people who didn't help at all, but come just steal your joy when they see an opportunity to do so. Get rid of them!

Disease basically attacks from the inside out. This is your inner voice with negative thoughts like: "I can't do this" or "I'm not good enough to do that." Get rid of it too.

You have to carefully observe to see if there is a problem. Study your behavior. These problems are easily evident on

the branches, leaves, vine or fruit. Look for what's not in character. What's not allowing for fruit production? What's stealing from your joy? Once you find it, get rid of it right away!

## CONCLUSION

I've received countless messages with feedback on what people have learned from these 9 Secrets. I have already given this talk to numerous businesses, organizations, churches and government entities everywhere! In fact sharing 9 Secrets is my passion as we continue to build a world class organization. I welcome the opportunity to come out and share it in your area. It's what I am called to do, and who I am. I also want to help you become the best you that you can be and have an impact on the world.

In fact, I challenge you to do something bold. Take a step of faith and buy your own grape vine, then when you plant it, let me know by emailing me at [Matt@MattMartindale.com](mailto:Matt@MattMartindale.com). Take notes on

what you observe. What I can promise you, is that if you study and apply these 9 Secrets, you WILL see abundant fruit in both your personal and business life.

(Remember, for a more FREE, detailed transcript of my talk at MBLV20, go to [www.mobilebeat.com](http://www.mobilebeat.com) and search the title.) **MB**



Matt Martindale has been a professional DJ and MC since 1989, performing at more than 1,400 wedding receptions since then. Along with running his award-winning, multi-DJ company, Amoré DJ Entertainment ([www.amoredjentertainment.com](http://www.amoredjentertainment.com)), he has accumulated extensive entertainment experience including training in audio production, sound engineering, lighting and design, improv comedy, voice over artistry, magic, and much more.





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# Games Really Can Increase Your Bottom Line

By Rob Johnson

**I have touched on this many times. For the last print issue of *Mobile Beat* I wanted to emphasize it again. Why would you offer games at your events? One thing I hear over and over from other DJ's is that games are "cheesy". Let's look at that.**

What is "cheesy"? I would think what might be cheesy to one person would be a lot of FUN for someone else. I have always thought it comes down to knowing your market and knowing your audience. It also comes down to knowing your strengths and having a plan.

When I am working with a potential client or a current client, I try to get as much information from them as possible. It is their event. What are they looking for? I am often working with a committee or small group that is planning the event. Are they looking for only things that interest them personally, or do they have the good of the entire group in mind? It helps that in my market I am known for a highly interactive show.

When clients come to me they are already looking for a certain level of entertainment. It is my job to work with them to develop a night of entertainment that will achieve their goal. Usually the goal is simply to HAVE FUN!

Many of the things I do, whether using a DigiGames game show system or some other interactive props, are designed to get people involved and having fun. That is what I am hired to do. There is no question that some would label many of the things as "cheesy." I don't concern myself with labels. My only goal is to give my clients the best night of entertainment THEY are looking for.

Back to the original question. Why play games? My answer is simple. They are profitable. They are unique.

They set me apart from being "just a DJ". Don't get me wrong. I am not ashamed to be a DJ. I just like the fact that in a world where new DJ companies seem to emerge uncontrollably like weeds, I can stay ahead of them by offering more than "just playing music". As an ENTERTAINER I can charge more money if I can show the client my VALUE. Anyone who has spent any time with me or read one of my articles likely knows that I am driven to increase my bottom line and provide more



for my family. I don't do this "because it is fun/" I don't do this because I "like making people happy." Those are just bonus perks of a very profitable profession.

If you look around your market and realize everyone else is doing the same types of things as you, maybe it is time to add some new ideas to your arsenal. There are many books and DVDs available that can give you ideas as to what you can do to enhance your show. There are magazines like *Mobile Beat* that give great ideas. There are tradeshow both regionally and nationally. *Mobile Beat* Las Vegas continues to be the industry leader for

networking. There are companies like DigiGames that can help you get started in the trivia party business. Costs have decreased dramatically. DigiGames now has a simple wireless buzzer system for around \$500. Recently they released the new Extreme Cubes with a much-anticipated audience response option featuring A, B, C, D functionality.

People love playing games. Not everyone, but enough to make an event fun. I guarantee you that more people in your audience will participate in some form of game, either in a group or individually, than will get up and sing karaoke.

While corporate events are a big avenue for interactive games they are not the only source of potential clients. Bars offer nightly entertainment. Why not get a weekly interactive game night booked? Schools, retirement homes, churches and resorts all have regular events that you could provide entertainment for. And I am really seeing an increase in wedding clients who want more interactive games. Some people want to make their night unique and by offering customized games you can really leave an impression. I realize not everyone wants this at their wedding, and, to be honest, most do not. That is

fine. Give your client what THEY want. The ones who do want it will love it and the people in the audience WILL remember you. If they are not interested in having games at their actual reception they may be very interested in making it part of the rehearsal dinner the night before. This allows you to up-sell to a client who already trusts you and have you booked. It also provides you the opportunity to get to know the families better, prior to the actual wedding reception, which should enable you to provide better service that night as well. I did a wedding that had two hours of interaction and games. At the end

of the night I had a gentleman come up to me and tell me he had never been to a wedding reception like this and that I was not like other DJs he had seen. He went on to tell me that he had four daughters and I would be doing ALL of their weddings. I guess that is one big reason why I do interactive games. **MB**



Rob Johnson has hosted Trivia Parties and Gameshows for over 16 years. He is the current Spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. In addition to writing a regular article for *Mobile Beat* Magazine, he has also presented his "MIDWEEK MONEY" seminar at multiple conferences and conventions including *Mobile Beat*, *Wedding MBA*, *WEDJ Cruise*, *ADJA* and others. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or [rob@digigames.com](mailto:rob@digigames.com)



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# Celebrating 25 Years

## ON MARRIAGE AND MOBILE BEAT

By Jay Maxwell

**H**ow do you celebrate a 25th anniversary? Interestingly, Mobile Beat was launched the year my wife and I were married, so two 25th anniversaries are on my calendar this year. My wife, Donna, and I celebrated our 25th wedding anniversary recently in a way that we will always remember. To me, that is the point of a celebration, to reflect on the beginning of the journey, take the opportunity at the milestone to count all the years' blessings, then set your sights on what you trust are more great years ahead.

When we celebrated our 25th wedding anniversary in April, my wife left all the planning to me. She thought we might spend the day at the beach, or just stroll hand-in-hand in the historic part of the city. Instead, I drove her to the church where we were married, stood outside the door of the church, and asked her to walk up the steps of the church if she would still marry me today. Without hesitation, she walked up and gave me a kiss. Then I told her we should go inside the church and have her walk down the aisle as she did 25 years ago. She resisted at first because it was lunchtime in the middle of the week and she did not

want to bother anyone to come open the door for us. However, one of the front doors was already open. Although this came as a surprise to her, it was not a surprise to me, because I had arranged for the doors to be unlocked. When we went inside, she saw someone through the window in the inside door standing in the front of the sanctuary, so she suggested we leave. What she did not know is that the man standing down the aisle was there to conduct a wedding ceremony that day, our "wedding" ceremony. I pretended that I was going to go ask the man if it would be alright to have my wife walk down the aisle and if he agreed, I would wave my hands to her to walk on down. A minute afterwards, I was standing by the pastor waving my hands for her to walk down. When she walked down she recognized the pastor, a mutual friends of ours, and that he was there for us. He conducted the ceremony as if it were for newlyweds. It was a remarkable experience to again exchange vows and express our undying love for each other.

Next, we went to our reception site. Luckily, it was open for business that day. Donna did not even see that I snuck an iPad in with us so we could dance to our first dance song in the same spot as we did 25 years earlier. The day continued with us tracing many of the special spots in our early relationship. After visiting each location, we each took the time to write a separate page in

## TOP 4 x 25 YEARS = 100 HITS

YEAR	SONG TITLE	ARTIST	BPM
1991	GOOD VIBRATIONS	MARKY MARK	122
1991	NOW THAT WE FOUND LOVE	HEAVY D	120
1991	MOTOWNPHILLY	BOYZ II MEN	113
1991	EVERYBODY DANCE NOW	C+C MUSIC FACTORY	114
1992	BABY GOT BACK	SIR MIX-A-LOT	130
1992	JUMP AROUND	HOUSE OF PAIN	107
1992	BOOT SCOOTIN BOOGIE	BROOKS & DUNN	130
1992	RUMP SHAKER	WRECKX-N-EFFECT	102
1993	HAVE I TOLD YOU LATELY	STEWART, ROD	72
1993	SHOOP	SALT-N-PEPA	97
1993	WHAT IS LOVE	HADDAWAY	124
1993	HIP HOP HOORAY	NAUGHTY BY NATURE	99
1994	TOOTSEE ROLL	SIXTY 69 BOYZ	132
1994	WHATTA MAN	SALT-N-PEPA	89
1994	HOLD MY HAND	HOOTIE & BLOWFISH	87
1994	SIGN	ACE OF BASE	97
1995	COTTON EYE JOE	REDNEX	132

1995	MACARENA	LOS DEL RIO	103
1995	THIS IS HOW WE DO IT	JORDAN, MONTELL	103
1995	WHEN YOU SAY NOTHIN AT ALL	KRAUSS, ALISON	87
1996	C'MON 'N' RIDE IT-(THE TRAIN)	QUAD CITY DJS	136
1996	LET ME CLEAR MY THROAT	KOOL, DJ	103
1996	CALIFORNIA LOVE	TWO-2PAC	91
1996	WANNABE	SPICE GIRLS	110
1997	HYPNOTIZE	NOTORIOUS B.I.G.	94
1997	DA DIP	FREAK NASTY	134
1997	RETURN OF THE MACK	MORRISON, MARK	95
1997	TRULY MADLY DEEPLY	SAVAGE GARDEN	84
1998	GETTIN' JIGGY WIT IT	SMITH, WILL	108
1998	I DON'T WANT TO MISS A THING	AEROSMITH	61
1998	JUMP JIVE AN WAIL	SETZER, BRIAN	202
1998	CLOSING TIME	SEMISONIC	92
1999	MAMBO NO. 5	BEGA, LOU	87
1999	BACK THAT THANG UP	JUVENILE	61
1999	AMAZED	LONESTAR	70



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1999	LIVIN' LA VIDA LOCA	MARTIN, RICKY	178
2000	BYE BYE BYE	N-SYNC	86
2000	WHO LET THE DOGS OUT	BAHA MEN	129
2000	I HOPE YOU DANCE	WOMACK, LEE ANN	76
2000	ONE MORE TIME	DAFT PUNK	123
2001	CHA CHA SLIDE	MR. C (CASPER)	122
2001	GET THE PARTY STARTED	PINK	129
2001	SANDSTORM	DARUDE	136
2001	I'M A BELIEVER	SMASH MOUTH	165
2002	HOT IN HERRE	NELLY	107
2002	LITTLE LESS CONVERSATION	PRESLEY, ELVIS	115
2002	MOMENT LIKE THIS	CLARKSON, KELLY	73
2002	COME AWAY WITH ME	JONES, NORAH	81
2003	HEY YA!	OUTKAST	159
2003	GET LOW	LIL JON / YING YANG TWINS	101
2003	IN DA CLUB	FIFTY 50 CENT	90
2003	CRAZY IN LOVE	BEYONCE	99
2004	YEAH!	USHER	105
2004	LETS GET IT STARTED	BLACK EYED PEAS	85
2004	TOXIC	SPEARS, BRITNEY	143
2004	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH	102
2005	BETTER TOGETHER	JOHNSON, JACK	110
2005	BLESS THE BROKEN ROAD	RASCAL FLATTS	68
2005	HOLLABACK GIRL	STEFANI, GWEN	110
2005	GOLD DIGGER	WEST, KANYE	92
2006	SEXYBACK	TIMBERLAKE, JUSTIN	117
2006	HIPS DON'T LIE	SHAKIRA	100
2006	MY WISH	RASCAL FLATTS	68
2006	CRAZY	BARKLEY, GNARLS	112
2007	CUPID SHUFFLE	CUPID	143
2007	LOW (APPLE BOTTOM JEANS)	FLO RIDA	128
2007	CRANK THAT (SOULJA BOY)	SOULJA BOY	79
2007	UMBRELLA	RIHANNA	87

2008	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	97
2008	CHICKEN FRIED	ZAC BROWN BAND	170
2008	FOREVER	BROWN, CHRIS	120
2008	JUST DANCE	LADY GAGA	119
2009	I GOTTA FEELING	BLACK EYED PEAS	128
2009	POKER FACE	LADY GAGA	119
2009	PARTY IN THE U.S.A.	CYRUS, MILEY	96
2009	WAGON WHEEL	OLD CROW MEDICINE	146
2010	DYNAMITE	CRUZ, TAO	120
2010	RAISE YOUR GLASS	PINK	122
2010	FIREWORK	PERRY, KATY	106
2010	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT	85
2011	WOBBLE	VIC	95
2011	PARTY ROCK ANTHEM	LMFAO	130
2011	MOVES LIKE JAGGER	MAROON 5	128
2011	SEXY AND I KNOW IT	LMFAO	130
2012	CALL ME MAYBE	JEPSEN, CARLY RAE	120
2012	GANGNAM STYLE	PSY	132
2012	HO HEY	LUMINEERS	80
2012	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	125
2013	BLURRED LINES	THICKE, ROBIN / PHARRELL	60
2013	THRIFT SHOP	MACKLEMORE	95
2013	SUIT & TIE	TIMBERLAKE, JUSTIN	102
2013	HARLEM SHAKE	BAAUER	70
2014	TURN DOWN FOR WHAT	DJ SNAKE / LIL JON	100
2014	SHAKE IT OFF	SWIFT, TAYLOR	80
2014	UPTOWN FUNK	MARS, BRUNO/MARK RANSON	115
2014	HAPPY	WILLIAMS, PHARRELL	80
2015	WATCH ME (WHIP / NAE NAE)	SILENTO	140
2015	SHUT UP AND DANCE	WALK THE MOON	128
2015	THINKING OUT LOUD	SHEERAN, ED	79
2015	SUGAR	MAROON 5	120

a journal about why that place held special meaning for us. My plan is to keep that journal and do the exact same thing 25 years from now when it is our 50th anniversary.

Anniversaries are special. Regardless of whether it is a wedding, work-related, or a magazine's anniversary, milestones give us cause to stop and celebrate. I am not an advocate of living in the past, or taking an anniversary as an opportu-



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, **Play Something We Can Dance To**.

nity to yearn for the good old days. However, taking the time to reflect on the beginning is something everyone should do on occasion. For my wife and me, it was a wonderful experience to celebrate our anniversary and to remember why we fell in love in the first place.

As Mobile Beat celebrates its 25th anniversary, I reflect back on when I received the premier issue. I fell in love with the magazine after



reading the first issue. "Finally, a magazine for mobile disc jockeys," I thought. After reading it from cover to cover, my only thought was that this has to be the best magazine ever created. What a great magazine! To my surprise, a few issues after the initial delivery, starting with issue eleven, I was contributing to this wonderful publication.

There are only a few things that I have done longer than writing for Mobile Beat. Of course, one thing is DJing. I promised myself in the beginning of that career, that I would stop DJing when it stopped being fun. It does not look like that will happen any time soon. There is just something about playing music and getting the crowd on the dance floor that excites me as much today as it did thirty-five years ago at my first party. Every mobile DJ seems to share the same opinion—that it is not work if you love it—and a career as a mobile disc jockey is something that you have to love.

It would appear that the answer to how one celebrates an anniversary is centered on love. We celebrate what we love.

**Anniversaries are special...milestones give us cause to stop and celebrate. I am not an advocate of living in the past...however, taking the time to reflect on the beginning is something everyone should do on occasion.**

We look back at the beginning of what we are celebrating to remember the first step of the journey. However, we do not merely celebrate the fact that we once stood there; we also celebrate and rejoice as we count all the blessings we have received along the

journey. Anniversaries are times to reflect briefly on the past, but most importantly, to rededicate yourself to what you love. The reason I staged a recommitment wedding ceremony is that I love my wife and anticipate at least 25 more years of a blessed life with her. In a similar manner, I hope to write for Mobile Beat magazine for another 25 years, because I love writing the articles in each edition and including a list like this one, featuring the top four songs for each year for the past 25 years. One hundred of some of the best songs for the dance floor recorded since *Mobile Beat* began. Finally, I trust that you celebrate each anniversary as a mobile DJ as I do, because we should never get tired of spinning just the right song after someone yells, "Play Something We Can Dance To!" **MB**

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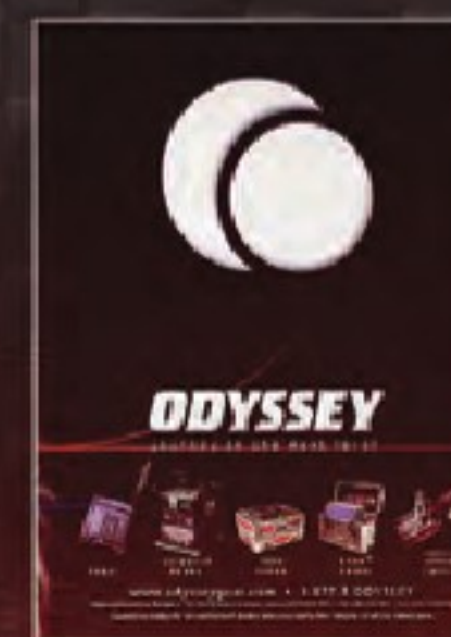
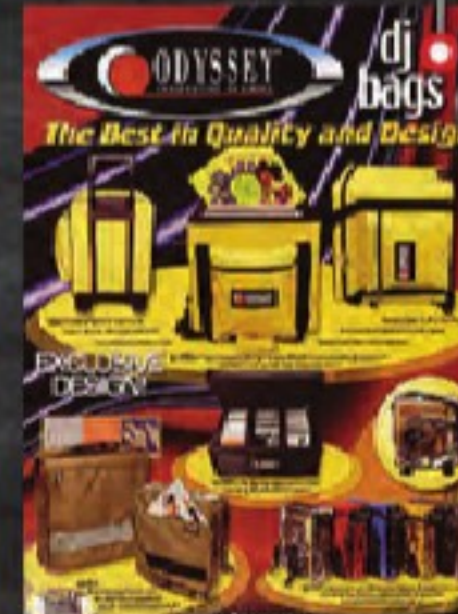
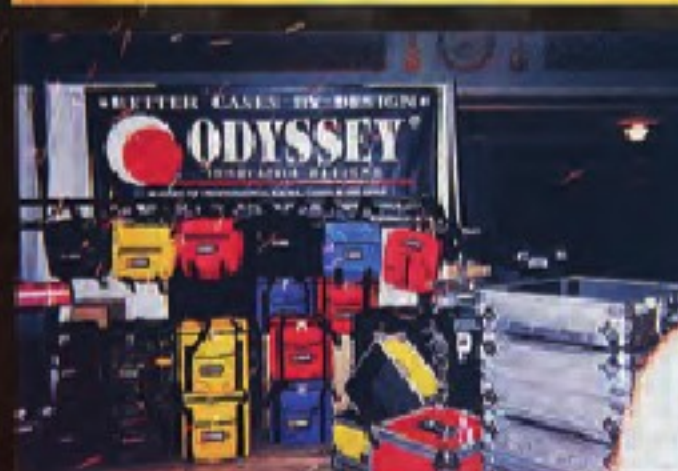


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# Bringing Your A-Game to Anniversary Parties

APPLYING YOUR WEDDING EXPERTISE

By Staci Nichols

**You no doubt perform at a lot more weddings than you do anniversary parties. Maybe it's time for a refresher course? In honor of MB's anniversary, I'm going to get us all up to speed on DJing anniversary parties!**

## ANNIVERSARY PARTY BASICS

A lot of couples celebrating big milestones today (30th, 40th, 50th anniversaries) missed out on 90% of all the hoopla we bring to wedding celebrations today. Most were on tiny budgets and have a lot more change to throw around now. A great way to approach a big anniversary bash is thinking of it as "the wedding they never had."

First, you'll want to figure out if the couple is hosting the party or their children are (it's typically one or the other). If the couple is hosting, you'll basically want to go into "bridal pampering" mode. Bring their dream to life, working with them hand-in-hand. Custom music, custom lighting, the right timeline, the right floor plan, making a big entrance, sharing their story—the works!

If their children are hosting, start picking their brains so you can turn the anniversary party into a surprise they'll never forget! Ask the kids about the music from the first movie their parents saw together, their original first dance song, the song you walk into the kitchen and find them slow dancing to; in other words, dig, dig, dig! Have the kids sneak mom's wedding dress out of the attic and display it on a mannequin near the cake. Put together a photo slide show. Are the kids willing to give quick toasts?

## FUN ANNIVERSARY PARTY GAMES

**The Not So Newlywed Game:** Who is her favorite actress? What is his favorite sports team? The couple answers the questions about themselves in advance by writing it out on big pieces of paper. As he answers her questions, she holds up the paper displaying her answer.

**The Shoe Game:** Same concept but change up your regular Shoe Game questions from stuff like "Who is a safer driver?" to things like "Who is more forgetful?"

Have cards on the place settings featuring trivia from the

year the couple got married (price of a gallon of gas in 1966).

Have the youngest married couple guess the name of tunes from the year the guests of honor got married. Have the anniversary couple guess the name of a few current tunes (or songs from the year the young couple married).

You can google "anniversary party games" for more inspiration as well.

## GREAT ANNIVERSARY SONGS

Al Jolson - "Anniversary Song"  
 Alan Jackson - "I'd Love You All Over Again"  
 Alan Jackson - "Remember When"  
 Barry White - "You're my First, my Last, my Everything"  
 Beatles - "When I'm 64"  
 Bryan Adams - "Summer of 69"  
 Celine Dion - "Another Year Has Gone By"  
 Celine Dion - "Because You Loved Me"  
 David Bowie - "Golden Years"  
 Fleetwood Mac - "Don't Stop Thinking About Tomorrow"  
 Frank Sinatra - "The Best is Yet to Come"  
 Jimmy Buffet - "If You Like Pina Coladas"  
 Journey - "After All These Years"  
 Kelly Morrison - "Happy Anniversary"  
 Kenny Chesney - "Young"  
 Kenny Rogers - "Through the Years"  
 Little Big Town - "Bring It On Home"  
 Little River Band - "Happy Anniversary"  
 Mariah Carey - "I'll Be Lovin' U Long Time"  
 Mariah Carey - "Thank God I Found You"  
 Mary-Chapin Carpenter - "Grow Old with Me"  
 Michael Jackson - "Remember the Time"  
 Orleans - "Still the One"  
 Rod Stewart - "Forever Young"  
 Shania Twain - "You're Still the One"  
 Steely Dan - "Reeling in the Years"  
 The Carpenters - "We've Only Just Begun"  
 Tim McGraw - "You Just Get Better All the Time"  
 Tony Toni Tone - "Anniversary"  
 Vince Gill - "Look at Us"

And...if none of the couple's offspring will be there, my fave is Conway Twitty's "Lay You Down."

Happy anniversary *Mobile Beat*! Here's one just for you: "And the Beat Goes On" by The Whispers. **MB**



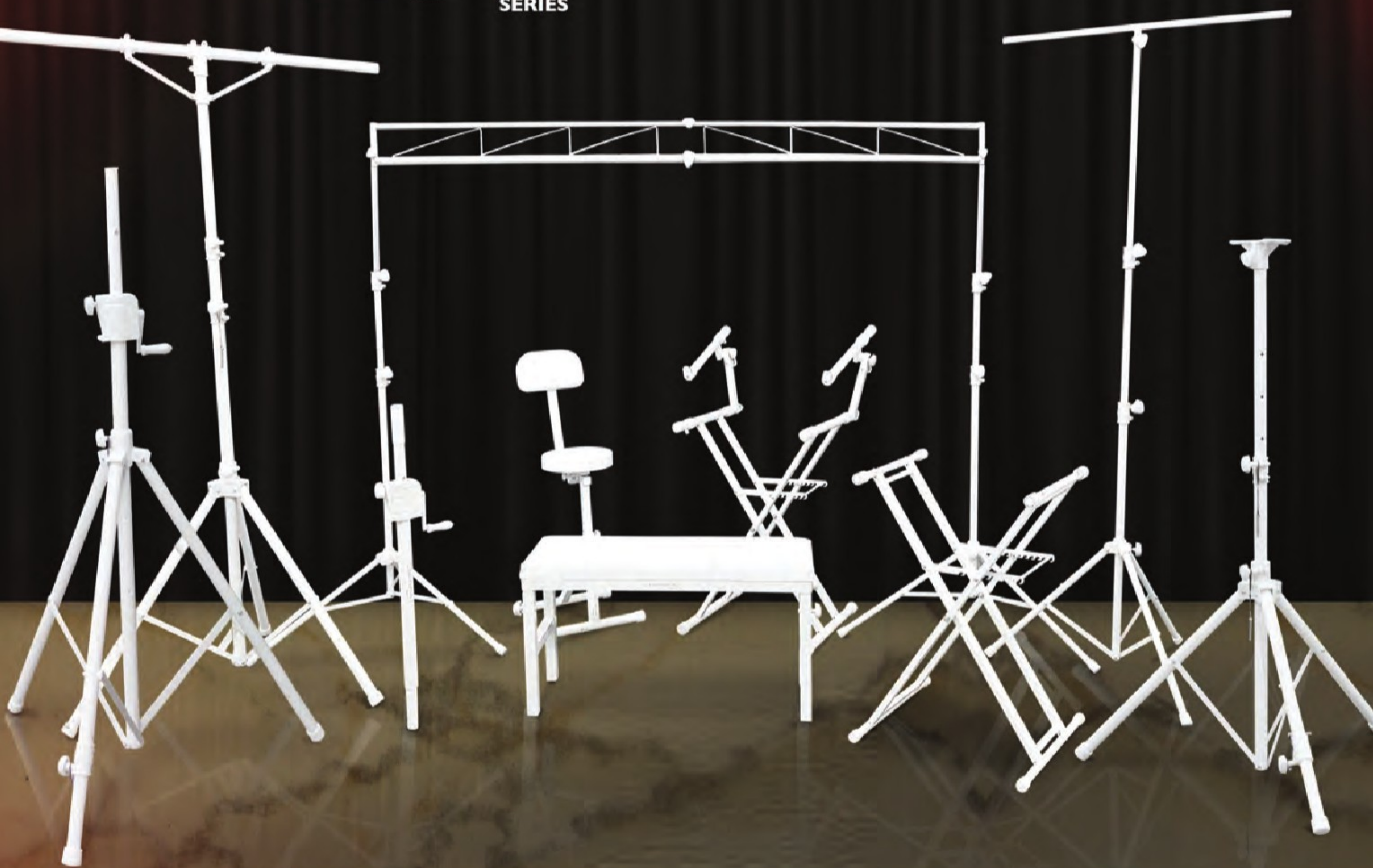
*DJ Staci Nichols is based in San Diego. She specializes in spinning "country fusion," Latin/Spanish, and mainstream music. Her wedding know-how has appeared in San Diego Style Weddings, Offbeat Bride, Wedding Planner Magazine, Gig Masters, Brides Without Borders, Book More Brides, and more. SanDiegoDJStaci.com. Instagram/Facebook/Pinterest/Twitter: SanDiegoDJStaci*



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# Mike Buonaccorso Has Left the Building—Sort of...

**MB FOUNDER BOB LINQUIST TALKS WITH HIS FORMER PARTNER AND MBLV PRODUCER ÉMERITUS, MIKE BUONACCORSO**



In this interview, Mike Buonaccorso, co-founder of *Mobile Beat* and architect of twenty Mobile Beat Las Vegas Shows, reflects back on the last 25-plus years in a discussion with the other original co-founder, Robert Lindquist. Between the two of them, they have seen and shaped much of the history of the mobile DJ industry during the magazine's two-and-a-half decades and the two decades of the trade show / conference.



Mike gave up his “official” show producer position following the 2016 MBLV event, having spent 15 years as co-owner, and another 10 as an employee of the new management when the magazine changed hands in 2006.

**B L :** How did you first get involved with *Mobile Beat*?

**M B :** As you know, in the late ‘80s/early ‘90s, the common form of educating a new DJ was this: Hire an assistant. After one assist, they’re on their own. This mentality was more rule than exception. It’s hard to imagine where we would be today if this mindset had discouraged the innovators in the new field. Would trained professionals simply drop from the sky? About this same time, I was trying to outline a program for DJ training with you, as I’m sure you recall. We had previously shared notes and ideas about the operations of our local DJ businesses. A rarity of the day: networking!

You had written the first known book for mobile DJs, *Spinnin’* which we would use for the textbook. Between that and your PR experience, and my teaching and sales experience, we decided to pool our talents and develop the “Spinnin’ 2000 Disc Jockey Training Course.” It was meant to be an intensive training course to cover the fundamentals of the profession. The local market was not impressed by the simple concept for an education (aka willing to pay money for it), so the DJ training school was closed before it opened.

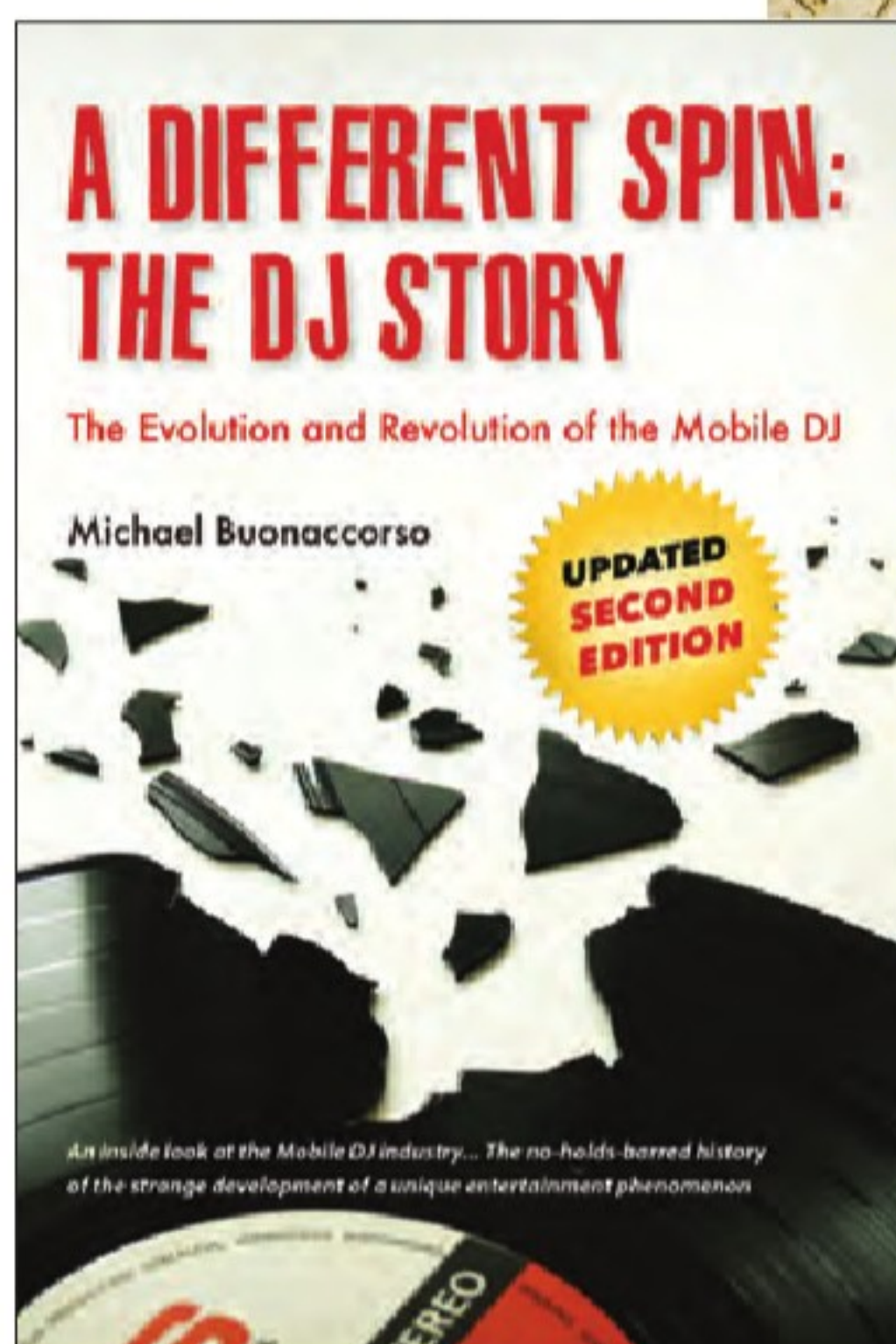
However, many readers of the book *Spinnin’* realized this was the first time someone was speaking to them in their language. You believed the pot had been stirred up and readers were hungry for more. A logical follow-through would be to attempt a regular publication—a magazine. Thus, the closing of the door to the “Spinnin’ 2000 Disc Jockey Training School” opened a new one: Our new business plan evolved to move forward with Plan B: *Mobile Beat Magazine*.

**B L :** What are the biggest changes you’ve seen in the DJ profession over the last 25 years?

**M B :** Technology. As one who evolved through vinyl to CDs and into the digital age, it has never been easier to be a DJ from that aspect. But with this evolution came good news and bad news.

While established professionals were able to benefit from these changes, it allowed just about anyone in this unregulated profession to claim to be a DJ—as if talent had no bearing.

However, for the individual, the mindset has remained virtually unchanged. A small group will dominate on the national scene for 7-8 years then mysteriously fade away only to be replaced by another small group. This “small group” contains members considered “gurus” of sorts, but unlike *MB*, where we often referred to ourselves as “a big fish in a



small pond”, this system actually runs on “the big fish in the fishbowl” model. Because the majority of DJs rate critical thinking as low priority, they accept falsehoods as truths, and for the most part treat anything progressive as a “conspiracy.” This is a typical behavior trait of non-critical thinkers: “It’s true because I believe it,” or “It’s true because I want to believe it.” Couple this with non-regulation and the fact that despite it all, one’s local business usually comes first, you have the perfect storm for the status quo to continue. This results in apathy among the masses, who continue to go about their individual businesses or keep the “profession” at the level of a “side job” that pays better than pizza delivery guy or lifeguard. Sad, but it’s become so predictable.

**B L :** How did the Mobile Beat DJ Shows come to be?

**M B :** This answer comes directly from my book, *A Different Spin: The DJ Story*, ([www.differentspin.info](http://www.differentspin.info)), where I elaborate on many of the perceptions (and misperceptions) I just mentioned. By 1996, *Mobile Beat Magazine* was five years old. It’s a natural progression for any trade publication to evolve into a trade show. A trade show is really a “real life” magazine. The advertisers become the exhibitors, the readers become the attendees, and the writers become the speakers. It’s a parallel world. The time was right to start the research and prepare to launch a show. Las Vegas seemed to be a great destination for it. In another giant leap of faith, we were ready to make the move.

So it all began in January of that year, when *Mobile Beat Magazine* was given a small role in the mega-sized



Nightclub & Bar Show. That role was to produce a conference within a conference, which would appeal to DJs and club owners. It turned out to be a success on many fronts, but it was decided that a dedicated DJ event would be more appropriate and would potentially draw many more DJs from around the nation.

The search began for a site...with a blank piece of paper. Under the assumption that putting on a trade show was something anyone can do, I was off to my first of many mistakes. The first mistake was unprofessionally trying to represent myself as someone who knew what he was doing when negotiating sites and services. The result was, looking back today, comical. In Las Vegas, we booked an all-suite, non-gaming, off-Strip property with no dedicated convention facilities. 800 DJs tried to cram into a space set up for 250.

Exhibits spilled out into the lobby to within feet of hotel registration. One vendor stayed open 24/7 as the two staff members took shifts sleeping under their table. Evening events found DJs munching on overpriced appetizers and other world-class hors d'oeuvres, a result of a bad contract where this rookie producer agreed to spend a gazillion dollars on food and beverage.

As a wannabee show producer, I realized how much I needed to learn about the trade show business. I gained a new found respect for the meeting/planning industry. I immediately joined a show organizer association and began attending trade shows for meeting planners.

**BL:** What effect do you feel *Mobile Beat* and Mobile Beat DJ Shows have had on the DJ profession?

**MB:** It was guesstimated in back 1991 that there were 80,000 mobile DJs in the US. Surely a minimum of 25,000 of them would pay \$19.95 a year for a subscription, right? Sadly, as the number of mobile DJs continued to grow, we never reached anything close to that 25,000 potential subscribers. For the small percent that believed, they paid our bills. We also provided a marketplace for purveyors to push their new products and services, as this was before the internet. But, alas, the full feeling of accomplishment never fully evolved. Someone always had something to complain about. I sometimes think about the potential we might have had if just 30% of the numbers out there thought enough of themselves to invest in an industry. We had the potential to become a real voice for them, and might have solved a lot of problems over the years. But with entertainment types you get irrational egos, and there was no shortage of troublemakers.

In 2015, I took the first step forward in breaking the mold and moving MBLV into the 21st century. I developed a whole new game plan, and was supported by Ryan Burger who spent an unprecedented amount on production and talent to bring the trade show far and above

the quality of any previous show produced by anyone for the DJ industry in the US. I was there, I saw the bills. Did he get credit for it? Hardly. Another trade publication recently rated it equal ("C+" to be exact,) in a comparison to its major competitors, who got the same grade for antiquated, low budget gatherings. Barely above average? No way was that true. Other self-appointed know-it-alls sent "counters" to check for low numbers in attendance, hoping to produce a negative report. What other industry has such low standards for itself? Restaurants? Sports franchises? I've had several jobs over the years, and successful business doesn't work that way. And unless there is a major reset, you'll be able

to pull this interview out ten years from now and think it was written yesterday.

The key to successful future trade shows can be summed up in three words: "Circles not rows." Millennials are a touch ADD. Herding them into a room to listen to solo presenters all day is getting old. They'll be increasingly using

the time during presentations to check social media. Then they'll stop coming all together, as producers fail to address their needs. Do I think anyone will heed this advice? Naw, no one reads anymore, or they already have all the answers. I could reveal the nuclear codes in this article and they would remain safe. Many DJs will insist that not just anyone can become a DJ but turn around and say anyone can produce a trade show. Several interviews surfaced after MBLV...was I one of them? Nope. Did it matter? Nope. Welcome to the dustbin of DJ history.

**BL:** Now that you are about to "leave the building" so to speak, what are your plans for future? Do you still plan be involved with the DJ profession, and, if so, in what capacity?

**MB:** The one takeaway I have after all these years is the expertise to produce events, the "science" of which I enjoy. Recently, I have established a dedicated company for just that purpose, Michael Buonaccorso Associates ([www.mbaeventmgmt.com](http://www.mbaeventmgmt.com)) You might say I've put myself out there as a "free agent," doing what I enjoy wherever and for whomever needs this service. But I will remain indefinitely as the "Joe Louis" of *Mobile Beat*. (For those of you under 50, a little history: In 1970 Caesar's Palace hired Joe Louis, the world heavyweight boxing champ from 1937 to 1949, as a goodwill ambassador.) With the Mobile Beat story of success well documented, that will be easy!

Mobile Beat has played an integral role in my life. I consider it both a privilege and an honor to have been involved with this project. The opportunities that were offered to me and the friendships forged over the years are priceless. Collectively, we have seen amazing things happen—visions

have been created, goals were structured and aspirations that started out as ideals, more often than not, become tangible realities.

I look back now on time well-spent, a time with few regrets. In the words of the great Bob Hope, thanks for the memories! **MB**



After a 20-year broadcast radio career, Robert Lindquist built a successful mobile DJ business, and by the late '80s he had also written his first book, *Spinnin'*, a DJ how-to. In 1990, he became the founding publisher of *Mobile Beat*. With the Live2Play Network ([www.L2pnet.com](http://www.L2pnet.com)), aimed at the live sound realm, he has pioneered online publishing. Along with being a broadcaster, publisher and Internet pioneer, he's also a sax player, writer, gear reviewer and one of the regulars behind the board at his local church.



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# The More Things Change...

MOMENTUM AND INERTIA IN THE DJ INDUSTRY: A VETERAN'S PERSPECTIVE

By Randy Bartlett

**T**he more things change, the more they stay the same. Over the last 20 years, the mobile DJ profession has changed in some pretty significant ways, but in others, it's very much the same.

Certainly the technology has changed from when I first started in 1988. My first sound system had a cassette deck, two CD players and a single Technics 1200 turntable. (Pretty dumb for me to buy one of those, with no earthly idea of how to beatmix or even what that was, but that's the "record player" they told me to buy, so I did.) I powered my EV speakers with the old Soundcraftmen shoebox amps I was using in my home system. I was carrying with me crates of records, cassettes, cassingles, and CDs.

Today, of course, everything is on MP3, but the concepts remain the same. It's easier to find music, even at the event, as

ball or fog machine. Today, in most markets, the DJ is expected to provide uplighting and sadly, most DJs haven't figured out that this additional service should be an additional charge. It's reminiscent of the old joke—Q: How do you get a \$1,500 A/V rental for \$500? A: Add a DJ.

Photo booths have also become a nice add-on for many DJs now, with DJs understanding their entertainment potential. Unfortunately, as more and more DJs have gotten into adding photo booths, many markets have become glutted and the prices many can charge have tumbled accordingly.

Maybe the biggest difference has to do with how our clients perceive what we provide to them. In those early years, if they wanted music at their event, they had little choice but to hire a "professional" DJ, because most people couldn't possibly have the kind of music library we had. Today, any 14 year old with an internet connection can do that. So 20-25 years ago, we were

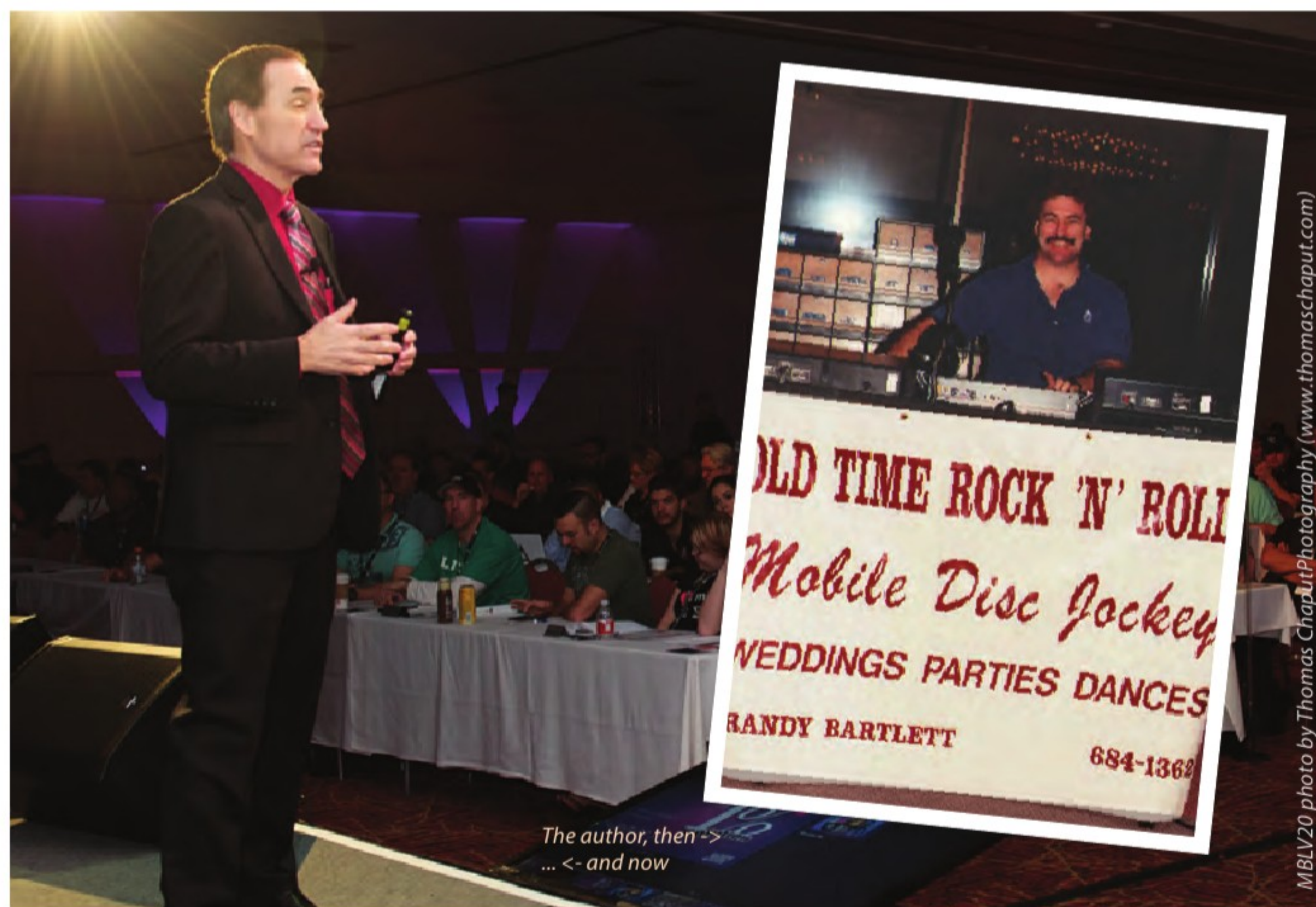
their music source, without much attention paid to the other parts of our job. We had to educate the client on the concept of the DJ as a Master Of Ceremonies. Today, that's usually expected, although some DJs still haven't caught on to the big picture.

Today's wedding client expects a certain level of professionalism from their DJ, to help organize and direct the flow of the day. Sure, there are still the hobbyists who shows up in inappropriate attire with sub-par gear and little or no talent or skill, but the typical DJ today provides a much more professional level of service than we did 20 years ago. However, it's still the rare breed who goes the extra mile with their performance skills,

who attends conventions like Mobile Beat in Las Vegas, who belongs to the ADJA or who regularly avails themselves of continuing education in their chosen profession.

There has been a major change in how DJ conventions are produced, led by the complete overhaul of Mobile Beat in 2015 and continuing on this year, back at the Tropicana. Long gone are the days of hastily convened panels of DJs to talk off the cuff about a subject. Now the presenters are more carefully vetted and most are incredibly well prepared for a professional presentation.

Twenty years ago, there were precious few opportunities for ongoing training for mobile DJs, outside of their own companies.



The author, then ->  
... <- and now

well as prior to the event, but it still goes through a mixer (or controller for most of us) and goes into speakers, most of which now have the amplifiers built into them, although I only switched to powered speakers a year ago. Over the last 20 years, we've used cassettes, CDs, consumer CD players, Discmans, mini-discs, DAT, MP3 and even iPods.

One of the biggest differences has to do with options, such as lighting, monograms and photo booths. Back in the day, if DJs provided any sort of lighting, it was usually on a speaker stand or truss with some cheap "spin & pukes" on it and maybe a mirror



Today, there are a number of DJ coaches, workshops, DVDs and resources for the DJ who wants to improve his or her performance. Among these are Mark Ferrell, Peter Merry, Mike Walter & Joe Bunn, Mitch Taylor & Vicki Musni, Bill Hermann & Jason Jones, Ron Ruth, and of course, *The 1% Solution* by this writer.

And then of course, there's the internet. First came the "chat boards" like ProDJ.com and DJ Chat, which eventually evolved into Facebook Groups. And there are now countless other Facebook Groups just for mobile DJs. DJ Idea Sharing is the largest, with many more targeted groups, including The 1% Solution Group. While these groups are great for sharing ideas, they aren't truly training resources and too many DJs still have never attended any sort of professional training classes.

But of all the changes that have occurred, the one that really brings it almost full circle is how clients find a DJ. In the late 80s and early 90s, most people relied on the Yellow Pages, which is all but gone now. However, today's Yellow Pages has become the internet. At least with the Yellow Pages, you were required to have a business phone line in order to be listed. Now, anyone with basic computer skills can create a powerful and impressive web presence that can make the most minimally talented DJ look like a rock star.

Today's wedding client is typically a millennial, who eschews talking on the phone, let alone meeting with someone, at least not until the final stage of hiring. He or she is likely to look online, probably on their smart phone, for a DJ and be easily impressed by pretty pictures. It's amazing to me how many wedding couples hire their DJ without ever meeting with them, and without seeing any video of their performance. They simply meet their DJ at Starbucks and base their hiring decision on who has the best web design skills, rather than the best wedding DJ skills.

Back in the days of the Yellow Pages, the client had to begin with a phone call, so they could get a vague sense of the communication skills of their wedding DJ. Today's bride will seldom make a phone call when an email or text asking for a price list to be sent can get the job done.

One thing that hasn't changed as much as I had hoped when I first started networking with other DJs is the lack of cooperation among us. Too many DJs operate with a base emotion of fear and skepticism, rather than of helpfulness and cooperation. I've heard of so many DJs who don't go to their local ADJA meeting or any convention because they're afraid their competition will steal their ideas, or because they think they are so much better than everyone else. We still get only a couple of thousand DJs who attend any convention each year, when the number should be 25 times that amount. DJs think nothing of spending a few hundred bucks on the newest blinky light or shiny gizmo, but dropping that same amount to improve their skills? No chance, because that would require enough humility to admit that they don't know it all.

What will the next 20 years hold? One hopes that we'll learn to work together, to truly understand that we're hired to bring out the emotion of the day and that music is only one tool to reach that goal. One hopes that we'll evolve into live performers who care about the client and the emotions that we can bring out the day of the event. **MB**

Randy Bartlett has been a full-time mobile DJ since 1989. Since then, he has performed at thousands of events, specializing in weddings, bar/bat mitzvahs and corporate parties. He regularly commands a fee two or three times higher than his market's average, making him one of the highest paid wedding DJs in the country. His business has been self-sustaining with no advertising for several years. He is a regular presenter at all the major DJ conferences and for many local groups. He is best known for his powerful series, *The 1% Solution*, where he applies the idea that "very small, easy to implement changes which will result in a vastly improved performance" to all aspects of DJing. (<http://dj1percentsolution.com/>)

# Millennial Brides

The "Millennial" generation is made up of those people who were born between 1982 and 2004.\* They are internet-savvy, masters of technology, and demand answers immediately. Here's a list of the Top 15 things NOT to say to a Millennial bride...

1. To what address can I mail you a brochure?
2. Do you have access to the World Wide Web?
3. Please reply on my answering machine.
4. We play our music from "digital hard disk."
5. I would like to send a you a contract via facsimile.
6. Which Yellow Pages did you see our ad in?
7. We use high-power amplifiers.
8. I'd like to mail you a demonstration video on VHS cassette.
9. We can provide high-tech rotating lights.
10. We carry full mini-disc music backup.
11. We accept deposits only with certified bank check.
12. I'd like the opportunity to meet with you without your fiance present.
13. Would it be okay if I called you after 9:00 to avoid long distance charges?
14. Our attorney will contact you to discuss the liquidated damages clause.
15. We can get any song you request, with two weeks advanced notice.

(Compiled by Eric Sands and other MBLV20 attendees)

\*Credited to William Strauss and Neil Howe in *Millennials Rising: The Next Great Generation*, (2000), Vintage Original.





# Back...to the Future

A LOOK BACK AND A PEAK FORWARD AT DJ TECH

By Ben Stowe, CTS

**I**t was more than 20 years ago that I first set up a sound system with the expectation of a paycheck at the end of the night. In fact, my career very closely mirrors the life of the print edition of Mobile Beat Magazine. As a young, starry-eyed DJ it would have never occurred to me that today I would be writing an article for the last print edition of the magazine. It would have been difficult to understand how the emerging internet of the '90s would change the way we consume information and effect the existence of magazines.

Likewise, it would be difficult to have predicted the evolution of technology that we use as DJs. Ironical, perhaps, that during the past few days as I was researching this article I spent time at Chicago's Museum of Science & Industry, the Shure headquarters, and the Electro-Voice headquarters. As owner of NLFX Professional, a major gear retailer and installer, I visit manufacturers often, and most times I am looking forward as we discuss future needs of the industry. I often participate in engineering new products. This time, though, I was certain to look backwards. I warmly reflected on the advancements of the industry in the relatively short span of time from 1991 to 2016.

## LIGHTING THE WAY

Speaking of "warm," I'm immediately reminded of halogen-lamped effect lights. Any DJ store clerk worth his or her salt knew 64514 and 4515 lamp numbers off the top of their head. The 64514 was the staple lamp for lights like the Derby, which employed 2 of the 300 watt lamps, consuming 600 watts and making an Easy Bake Oven look like an amateur effort for

using light as a heat source. I recall striking audio first at the end of a gig to give lights time to cool down to avoid getting burned. The heat also presented a real challenge with actually running the lights; the word of the day was "duty cycle." 15 minutes on, 15 minutes off was the standard mantra. Of course, I preferred to try to use the lights selectively and specifically to enhance an effect, but one still had to be mindful of the duty cycle.

I spoke with my friend Barry Abrams, whose experience is extensive; a DJ starting in the '70s, a DJ store owner (In the Darc) and then a product development manager for Chauvet Lighting in the 1990s and early 2000s. Barry and I enjoyed a reminiscing conversation about the evolution of the industry. His challenge, early in his product development career was to make disco and club lights smaller and more portable to serve the mobile market. Compact models using less powerful lamps were the early choice, but soon the industry began looking for ways to use Light Emitting Diodes—LEDs. Early attempts proved that LED

could function as a wash, but did not project well or work well for effect lights. As LED output improved though, designers began using Fresnel lenses and better optics to achieve the needed projection. Modern LED light sources not only offer more versatile and lighter-weight fixtures, but consume exponentially less power and produce very little heat. It's hard now to imagine a time when LED wasn't the light source of choice.

Ana Jaramillio, the current National Sales Manager for CHAUVET DJ and 13-year veteran of the company agrees, and says that the mobile DJ has reaped the benefits of the research people like Barry did. She feels that many more DJs now use lights in their shows,

not to mention the advent of event lighting as a major profit center for DJs. The low power draw, compact size and easy color mixing of LED technology have given way to battery powered

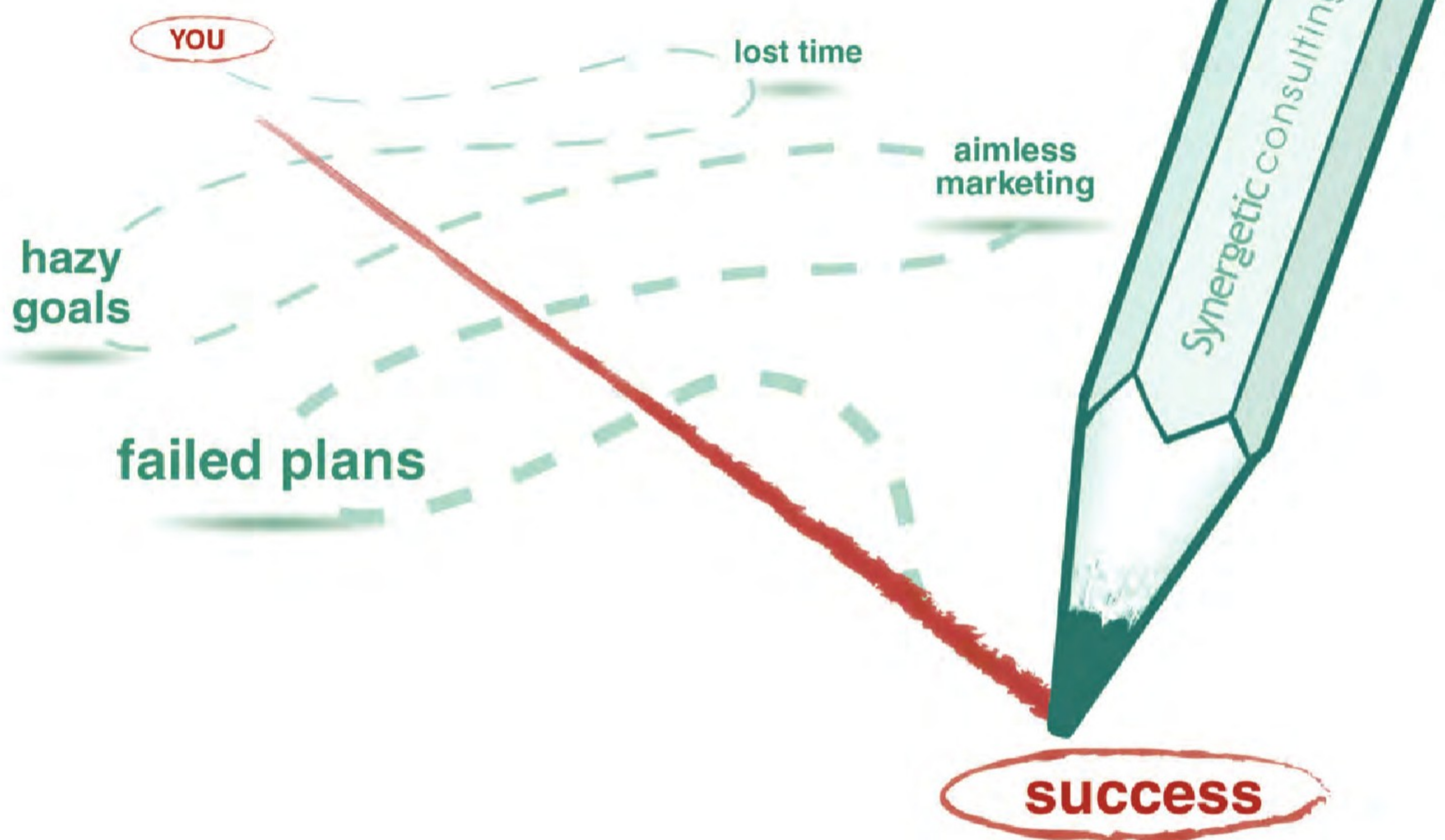


*Once the height of DJ lighting excitement: the portable disco ball.*





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lights with wireless DMX on-board. Something simply unfathomable to me in 1991.

It was probably unfathomable to a lot of people, since DMX had just emerged as a standardized method of lighting control in 1991. As with most emerging technologies, it was adopted “top-down” and gradually. Very few DJs used DMX in the ‘90s, but today it can be found on nearly every lighting fixture a DJ can buy. As control systems have evolved into easy, graphically rich computerized control systems available at a price point nearly every DJ can afford, its use is now becoming very widespread.

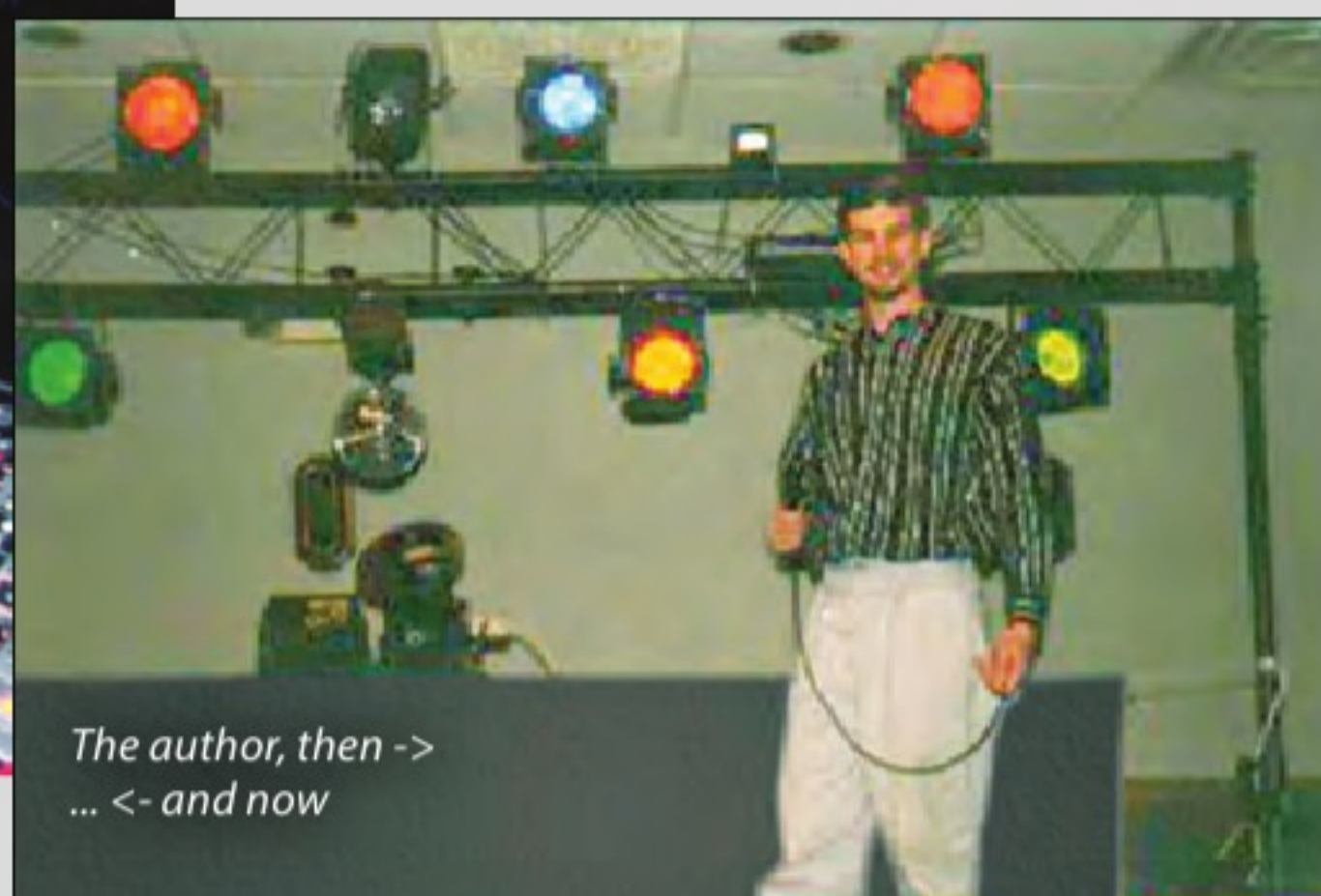
## LISTEN TO THE SOUND

The rapid march of technology hasn’t been limited only to lighting though—not by a long shot. Today’s DJs benefit from audio technologies not available to the largest touring shows just a few decades ago. Today a DJ can set up a speaker with advanced, efficient amplification, featuring tour-grade digital signal processing built into it. These modern speaker systems consume far less power, allowing greater flexibility when trying to find places to plug a system in, while offering more output and a better quality sound. Advancements in loudspeaker design, including the use of lasers to map the surface of the driver in motion to detect anomalies in materials, have created ultra-efficient, low-distortion transducers. This is paired with quantum leaps in amplifier design and greater microchip processing power, allowing for on-board processing.



An “older” DJ console  
(courtesy of Randy Bartlett)

I remember doing outdoor gigs in the late ‘90s in Minnesota. A fall outdoor event might mean shivering a bit. At times, I would huddle down by my amplifier rack to warm up, as the largely inefficient class AB amps I had produced about as much heat as they did sound. Today, I operate a 120,000-watt touring system



The author, then ->  
... <- and now

for A-list acts in arena shows, and my amplifier racks are powered by 3-phase distros... and yet produce less heat than my old DJ amplifiers did. My tour-grade amplifiers allow me to supervise their temperature, along with load, voltage, current

draw and a bevy of other essential bits of information from 150 feet away at the Front Of House mix position, but that ability is not limited to tours. Now products available to DJs have many of the same features, with some of these powered speakers allowing for remote control via a smartphone.

**A fall outdoor event might mean shivering a bit. At times, I would huddle down by my amplifier rack to warm up as the largely inefficient class AB amps I had produced about as much heat as they did sound.**

## GAINING CONTROL

Speaking of smartphones, just chew on this. The iPhone was released during the summer of 2007. It’s been less than 10 years since its introduction, yet look at the role it already plays in how we manage our performances. In many ways, the smartphone exemplifies the essence of technological advance for our industry. Its mantra is “Do more, with less power, in less space and with less weight.”

In no place is this more evident than media. Anyone who carried hundreds of pounds of records around knows exactly what I mean. I carried at least 100 pounds of CDs during my days as a mobile jock. A CD in a jewel case weighs about 100 grams, which means about five discs per pound. While compilations from companies like Promo Only, ERG (I still have my issue #1) and TM Studios are a huge benefit to our industry, there was still the need for the “classics” in any DJ’s library. At an average of 15 songs per CD, having 10,000 songs in a library meant carrying more than 130 pounds of CDs. CDs are just one of the many formats DJs used in this time period

though, and they certainly had their limitations. You could play them, pause them and stop them. While they had advantages



Mackie has reissued their SRM450, the powered speaker that DJs initially turned to.





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over cassette in that they were easy to cue, they fell far short of the capabilities of vinyl when it came to adjusting speed and mixing. Yet, a vinyl record weighs more than a CD and takes up nearly eight times more space. DJs have used a variety of media formats, including DAT (digital audio tape), MiniDisc, Carts and more as they struggled to find the best format for their uses.

Companies like Numark led the way with the introduction of dual CD players, and more would follow suit with CD players that offered features like pitch and speed control. Eventually, DJs would have vinyl-like control of digital media formats like a CD, but that's not where the story ends, not by a long shot. Another technology was introduced in the early '90s, and, like DMX, gained a foothold slowly, before essentially becoming the status quo. The Moving Picture Experts Group released their MP3 audio format in 1993,

These advancements in equipment technology have changed the way we transport it as well. I used to carry a heavy "sound rack" full of 19" rackmounted gear. Today, a DJ using self-powered speakers and a DJ controller can carry a case roughly the size of a briefcase (if anybody even remembers what those are). These controller cases offer recent innovations like the Odyssey "Glide"—a sliding laptop platform that conveniently places it above the controller in the case.

### GAZING AHEAD

While the performance of today's DJ has evolved alongside the equipment, people's desire to have a good time has remained a vital part of the human existence. In fact, the opportunities for a DJ to work are at an all-time high and emphasis on professional develop-

ment has never been greater. This gives me encouragement that this economic engine will continue to drive innovation for DJ-relevant if not specific products.

What the next 25 years will bring is difficult to foresee. Few could have anticipated even half of the innovations we've mentioned, and those that were visionary sometimes suffered as a result. An example can be found in the first self-powered speakers, which were widely panned by the market and sold very poorly. They were victims of being ahead of their time, while now self-powered speakers are the staple among DJs. One thing that I think is safe to predict though, is that smaller, lighter, more powerful, better featured, and more efficient will be the defining characteristics of every subsequent generation of equipment.

One more thing is certain: I'm looking forward to writing that article too, regardless of what format we read it on. While 20+ years in the pro audio industry has made me a grizzled veteran, the future still makes me starry eyed. **MB**

*Check out Ben's company, NLFX Professional, at [www.nlfxpro.com](http://www.nlfxpro.com) for just about anything related to DJ technology.*

### Coming in June: DJ System 2020

Check it out: In the first Pure Digital Edition of *Mobile Beat*, coming in June, Ben Stowe will try some modest and more specific "gazing ahead" when he describes his vision of the DJ system of four years from now, in "DJ System 2020."



*The latest: Pioneer's DDJ-WeGO3 controller interfacing with an iPad running Algoridim's dJ app.*

allowing audio files to be stored in a variety of computer media formats, including hard drives and, later, portable USB drives. This allows a DJ today to carry a nearly unlimited number of songs on a drive weighing a pound or two.

Modern DJ software gives today's DJ the ability to control these files as if they were vinyl. Some players feature actual vinyl that feeds a "timecode" to a computer to give the tactile experience of vinyl coupled with the convenience and power of a digital format. Slightly ironically, there is a resurgence of DJs using actual vinyl; but the overwhelming majority of DJs now use digital formats.

These powerful software packages are often coupled with the latest evolution of DJ products. While the first DJs adapted equipment that was intended for other uses, today's DJs benefit from products engineered specifically with them in mind. Nothing could be a better example of this than the modern DJ controller. These controllers are part mixing board, part media deck, part sampler and part soundcard. They are the perfect hybrid of function and features for a DJ. They offer tactile control of the software, high-quality audio output (whereas a computer's built-in sound card might not), and a sleek, all-in-one package.





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# Meet the MRS: Multiple Revenue Streams

(OR “HOW I BECAME THE OWNER OF A DIVERSIFIED COMPANY”)

By Stu Chisholm

**W**hen I wrote my book, *The Complete Disc Jockey*, back in 2008, the economy was in a shambles. Economic recovery was slow, and hadn't even begun in most areas, and a good many DJ companies simply flickered out of business. Those who remained were barely holding on. Things looked dire.

I had originally started my project to write about all of the different jobs a DJ could do beyond the “big three” of mobile, club and radio. Including those, I detailed over a dozen fields open to a professional disc jockey, along with some things that an existing entertainment company could add to their roster of services in order to maintain a healthy bottom line. My little book suddenly became more important! At that time, few DJs had ventured into things like photo booths, uplighting, monograms, etc. I was gratified to see that message spread far and wide, and today, many of those additional services, add-ons and upsells have become common.

Looking beyond the DJ world to see how other successful professionals were dealing with the downturn, I noticed a different, yet similar tactic; no longer did the average American expect to jump into one career at one company, spend their entire working life there and retire with a gold watch and pension. Unless you're a CEO or the owner of the company, those days are pretty much relegated to history. Instead, I noticed that the most successful people ran their own companies, and some had several. They would set up one company, get it going so that they didn't need to have constant “hands on” control, yet it provided a steady stream of income, and then they'd look for another way to add to that income. They did this over and over, so that several tiny trickles, known as revenue streams, might combine to form a larger river of income! Like my book, and its accompanying seminar you might've seen at MBLV in 2009, “Supplement Your DJ Income... WITH DJ INCOME,” where a DJ business added more things to offer their clients, this variation expanded their pool of clients. So, for instance, if you're a wedding DJ, but start a revenue stream that includes selling items on eBay,

you've added far more than prospective brides and grooms to the pool of people supplying your income!

## HYDRA (NOT AN ENEMY OF S.H.I.E.L.D.)

This seemed brilliant to me and, with sagging sales, I decided to expand my company's offerings. I had unwittingly already started down that path in 2005 when I was invited to write for *Mobile Beat*. Being a DJ-centric publication, I didn't think of it as a completely separate job, and even when I began discussing a book project, it was all about DJ work. That being a DJ involves a lot of writing anyway, I simply didn't make the connection. (Or, rather, division?) But then one late-arriving priest sent me down another path.

Set up for an afternoon wedding, I made small talk with the groomsmen as we all waited for the big moment; the start of the wedding. It was a half-hour until the start, so nobody seemed concerned that the priest hadn't arrived yet. Another 15 minutes later, the bride nervously peeked out of her ready room, asking about him. Trying to keep her calm, I said, “I'm sure he's on his way. There was all that traffic on the way,” I reminded her. She looked less unsure as she disappeared back into her room. When the time came for the start of the wedding, with no sign of the priest, she became frantic. She no longer cared if her groom saw her before the wedding. Cell phones came out, the bridal party

gathered around, trying to calm her, and I was wondering what might happen if the priest didn't show.

But he did, about 45 minutes late, yapping about the same traffic I had mentioned to the bride nearly an hour before. (Odd, I thought, that he navigated said traffic after imbibing the wine that was prominently on his breath!) But the wedding finally took place, the priest managed to get through the service and the rest of the night was smooth sailing. But when I got home, I kept thinking about how I might have saved such a situation if the priest had never arrived.

I've always prided myself on having contingency plans; I have 100% back-up gear with me at all times. I carry emergency supplies, including a sewing kit, spare shoelaces, several garters,





a cake serving set, a well-stocked first aid kit, and I have some go-to contact numbers, so, for example, if a wedding cake doesn't show up, I can get one out to the site within a half-hour. But an on-call minister? No such thing. So I began to peruse the 'net, and found a list of churches that ordain their clergy online. Being an atheist, I chose a non-religious church that was also listed on my state's list of approved wedding clergy. Ten minutes and \$35.00 later, I was legally able to perform wedding ceremonies! Little did I know it, but these two developments, along with my DJ service, would be the first three divisions of my company. All unique; all related. My next division would be related as well, although it might not seem obvious as to how, at first glance.

## A CALL TO ARMS

Some readers of *Mobile Beat* might remember the controversy my series on DJ security caused when I wrote about incorporating the legal carrying of a concealed firearm into the safety toolkit of every (qualified) mobile entertainer. I did this myself back in the mid-'90s, and over the years learned a great deal. In fact, I learned so much, I became the "go to guy" for most of my friends and colleagues for information on the topic. Wanting to know all I could, I took classes, joined several concealed-carry and gun rights groups and took it all in. When some colleagues asked me if I could teach them, I replied, "I'd be happy to, but it won't do you any good, because you still have to take a class in order to obtain your permit". But the pleas kept coming, so I decided to take instructor's training. Once properly qualified, fully half of my very first class were DJs. I've been teaching firearms safety and CPL (Concealed Pistol License) classes ever since. And thus was born the SAHC Group Firearms Academy.

During one of the continuing education classes I was attending, a representative from a company called Firearms Legal Protection gave a short talk about their services. In short, they provide one-call service should a legally licensed person ever need to use their firearm defensively. Best of all, their plans were affordable. I signed-up on the spot. My enthusiasm impressed the rep, who happened to be the owner of the company. Within a few days, we were having lunch and he was giving me all of the details of how I might become a local representative, signing-up my students with a company I myself believe in. In short, a classic no-brainer! So I now represent FLP. For those of you counting, that is division #5.

## A TOUCHING EXPERIENCE

The most recent division happened due to an almost cosmic alignment of fate. One of my best friends almost shares my birthday! (We were born four days apart.) She has some pretty tough back and shoulder problems, and I've given her the occasional back rub to try and help. When I was considering what I might buy her as a birthday gift, another friend who is a licensed massage therapist put a post on her Facebook page: "I'm in a financial bind. Instead of bothering friends or family, or doing some stupid gofundme campaign, I've decided to offer a great rate on an hour massage!" DING! We have a winner!

I asked my achy friend if she was up for the idea (she was), so I told the therapist and set up a time. She said, "But it's your birthday, too. Shouldn't YOU get a massage"? I'd never considered that idea before, but it seemed perfect, since I also wanted to help her out, too. I quickly agreed.

So the day came and she worked her magic on the two of us, and when she asked, "What do you think", I said, "I think I'm stupid for never having done this before. It's amazing!" I suffer a back issue, as well as a problem with my feet and legs, and when she

was done, it was like magic—I was clear of both! So she said, "If we do this again, I can show you a few cool things so you can do a better job for your friend." I quickly scheduled an appointment.

Since then, she's been mentoring me and I've once again been absorbing information like a sponge. The more she tells me, and the more I experience, the more I feel compelled to learn everything there is to know about it! So, last June, I signed up for classes at one of the most prestigious myomassology schools in the country, which just happens to be driving distance from my home. By this time next year, I'll be a Certified Massage Therapist! "And how, pray tell, does this relate to DJ work", you might ask? This time, instead of adding a job that comes from the DJ business, I'll be bringing a seemingly unrelated job TO the DJ business by joining with my therapist to offer couples massage to my clients. They could be either pre-wedding, rehearsal day sessions, or "thank you" post-wedding sessions. More importantly, it may also end up building on and maintaining an ongoing relationship with my brides and grooms while establishing a continued stream of income.

## EPILOGUE: A DIVERSIFIED LLC

Taking a single company and diversifying it to generate additional income streams depends largely on your own situation, skills and passions. It also depends on the kind of time you're willing to put into it, because with each new addition comes more demands on your time! That said, if you truly enjoy what you do, as Confucius said, "You will never have to work a day in your life." So pace yourself and maximize your profits as you make the most of your skills. And, as always, safe spinnin'! **MB**





# Reality TV Lessons, Part 3

## HOW WOULD YOU FARE IN THE SHARK TANK?

By Arnoldo Offerman

Hey there, boys and girls! You've been keeping up with these articles, right? If not, you're going to be a bit confused on what this is about. I could spend some time and recap, but... No! I refuse to reward you for NOT reading past issues. In all seriousness, go read them. Then tune in below. I'll wait.

What took so long? I get it, your head exploded and you were all "wow." It happens. Now, let's dive head first into Part 3. It's going to be so HOT it's almost like *Mobile Beat* plugged in my mixtape.

### CHEAPER ISN'T ALWAYS BETTER & UNDERSTANDING ROI

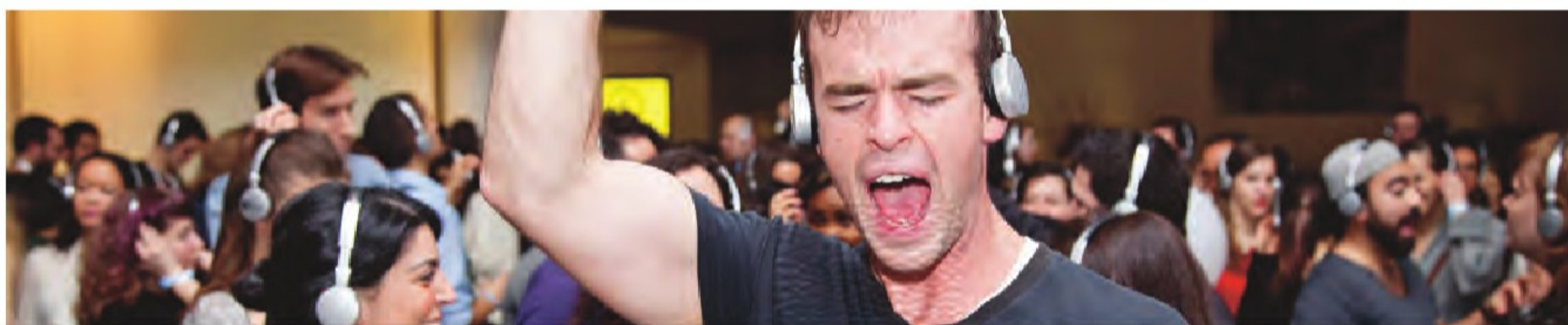
Well duhhh. We know this. We harp on this to brides and grooms, corporate clients, schools, and that \$395 DJ on the forums. So why the heck do DJs get on Facebook and ask for the cheapest option when it comes to our professional tools? I literally just saw DJ complaining that a gobo projector that was under \$200 was too much and they should be \$50. \$50?! Really?

This is the same industry where people complain that the MP3 made it easy for anyone to become a DJ because it's so cheap. If we had lights as cheap as everyone wants them to be, then wouldn't it make it easy for anyone to buy lights just to toss them in free with a DJ package?

However, when it comes to charging

for our services, it's always "charge more, more, more" and we want to pay less and less and less. In a way, that's good business sense. We want our margins to be high but we don't want to sacrifice quality for bigger margins.

On the flip side, it is possible to price yourself out of your market. Let's look at an example. You spend \$1,000 on a follow spot. You charge \$100 and book it out 15 times in one year. This yields a \$500 profit (minus what you paid your tech, of course). You average this number for a couple of years, give or take a couple of bookings. Not bad! Then, you learn that the average price is around \$100 for one spotlight dance so you charge \$200. Suddenly you only book 8. This yields at \$1,600 profit. Ok, not bad. The ROI on the light suddenly increases. But you decide to charge \$250 and only book 5. You're now only making \$1,250. You priced yourself out of your market! No amount of sales skills would convince someone that a spotlight is worth 2.5 times the average market price. There is only so much talent needed to



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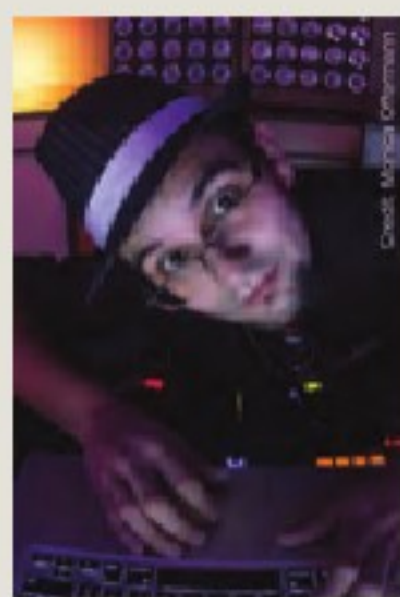


run a spotlight. This isn't a DJ or MC—it's a spotlight.

Oh my goodness, did the lighting guy just devalue lighting?

Yes and no. Lighting is worth its weight in gold, but you can't price yourself out of your market. This does not mean NIMBY at all. There's a difference. If everyone is giving away uplighting, I have two choices: charge more for my services and "include" it as a "free" extra, or create something better with uplighting and sell that. You see, this is what made 4SchoolsOnly a wild success. We didn't price ourselves out of the market, but when something in the market doesn't yield a good enough ROI, we find the next step up to offer something no one else has. When you create a market, you can't price yourself out of it!

At this point, you may be thinking "This is really confusing. What are you trying to say, Arnoldo?"



Arnoldo Offermann is president of 4SchoolsOnly, a school dance powerhouse in Florida, and the authority in making profit with school dances. His video series, **Master School Dances**, has helped hundreds of DJs become their market leaders no matter what the economy looks like. Arnoldo is also an industry educator offering many seminars and webinars on various topics, such as marketing, lighting design, video mapping, DMX software, and general tips and tricks. You can check out his YouTube channel at [YouTube.com/DJCraziAce](http://YouTube.com/DJCraziAce) and Master School Dances at [MasterSchoolDances.com](http://MasterSchoolDances.com).

It's really pretty simple: Don't be cheap. Don't offer stuff cheap. But be realistic when you price things out. Understand that you can't just put a light on the floor, aim it at a wall and charge three times as much as everyone else who is doing the same damn thing. If your end product is truly better, then you better have proof of it!

#### ONLINE VS RETAIL

The Sharks on *Shark Tank* continuously talk about how much retail sucks. Luckily, we don't have to fight for shelf space at Wal-Mart...or do we? How much are you investing in bridal shows? Are they

really working for you? You may be booking two or three weddings from a measly \$500 both. Not bad! But what if you took that \$500 and used it to market your business online? Would you get more than you'd get at a bridal show? Not sure? Why not?

The same thought applies to selling online vs selling in person. On one hand, a one-on-one connection is rare nowadays and you may stand out. This is something I really push for when marketing school dances. But for weddings, I push for a phone consult, or often even do it all via email. Why? I'm dealing with a SINGLE person vs a group, which means they don't delegate these things to a smaller group. They need an answer fast or they'll go to the next company! I believe rapport can be made over email or a phone call, even text. It won't be as good as meeting in person, but it can be done.

TURN TO PAGE 64



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# PLAY BALL!

## HIT A HOME RUN WITH A SPORTS-THEMED EVENT

By Jim Papa

**W**e all know that our unique experiences, hard work and desire to grow make a big difference in our overall success. Any so-called DJ can play a set or two of music regardless of experience or skill. Our challenge is to make sure our prospective clients realize that we professional DJs bring much more to the table. One way to do this is to offer them something that no one else will. For example, summer and the baseball season are upon us. Clients will be planning summer barbeques, pool parties and outdoor events. Take advantage of the fresh air. Use your unique abilities and think outside of the box. Suggest a baseball themed event.

I know what you're thinking: "What exactly do you mean a baseball themed event? I'm a DJ, not a sportscaster!" Your're right, but a smart DJ not only offers dance music to his or her clients but thinks of other ways to incorporate music, equipment and skills into their events. Today, nostalgia is big. Seniors love nostalgia. Why not add baseball highlights or clips to your event and market it as a way that will enhance the clients' overall experience by bringing back memories of the good old days. In addition to the obvious "Take Me Out To The Ballgame," "The Star Spangled Banner" and "God Bless America," different regions of the country have their own traditions, favorite teams and preferred music selections. Add "Casey at the Bat" or a clip of Abbott and Costello's classic "Who's on First" routine. No matter how many times you hear them, you will laugh and your audience will do the same. (It is so much a part of Baseball and American culture that it is featured in Major League

Baseball's Hall of Fame at Cooperstown.)

Many teams offer yearly highlight videos and many clips can be purchased online for a few bucks. Some can be found at your local library. Pick a team, study their history, educate the audience before each clip and play the highlights. You don't have to play a clip before each song or one after the other. If you do you will lose their attention. Just incorporate them into your time between sets. Every ten minutes or so play a clip. The audience will love looking back at their favorite teams accomplishments.

Many assisted living facilities and nursing homes plan family barbeques. Like at a block party, the residents mingle with each other while they enjoy the presence of others. The nice weather, good food and the presence of their family and friends provide an atmosphere that reminds them of happier times.

In the fall, you can try football, college sports or the Olympics. When the weather changes you may want to and play video highlights for a similar type of indoor event.

These are ideas that will make people notice you. The client will see that you are unique and their guests will think you are a paid expert. The first time I did this it was for a senior facility's family barbeque. There were about 200 people in the audience. Afterwards many came up to me thinking that I worked for Major League Baseball or one of the local teams. They actually thought that this is what I did at every event!

Use the equipment you have, spend just a few dollars and take some time to plan and prepare. You will be able to offer a themed event that is unique and that everyone will talk about for a long time afterward. What is more American than baseball, hot dogs, apple pie...and a great DJ like you?!

Go ahead—play ball! **MB**



*A born performer, Jim Papa has been singing since age eight, and in 1996, began Magical Music Entertainment, a karaoke/ DJ entertainment business based on Long Island. In 2001 he decided to live out his dream and made Magical Music a full time venture. Since then he has entertained at hundreds of weddings, private parties, fund raisers and more. Today he sings and entertains at over two hundred events a year and has become one of the area's most requested entertainers.*



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# Terry Moran: Hybrid DJ

By DJ Dayna

**B**ack in the '90s, while other DJs labeled themselves with a specific genre of music because that was the "cool thing to do," Terry Moran went against the norm and molded himself into a DJ who didn't specialize in one genre...instead he wanted to create an energy that laced and layered various music genres together for one killer set that would rock the house.

That mentality over the past 25 years has not only led him to become a multi-award winning DJ/VJ/host, but has also given him a unique advantage in the industry and helped with truly become a breed of his own: the "Hybrid DJ."

"I've been for the life of me an open format DJ. It's in my DNA," says Terry, who owns and operates Crown Entertainment, serving the New England area and beyond. He has tapped into a dynamic range of events that are outside of what is considered the typical mobile DJ box.



As an eager and fearless freshman in college at Western Mass, Moran jumped on the decks at a dance because the hired DJ only wanted to hit on the ladies. Moran wowed the crowd with his "open format" style set. "I grew up in the '80s watching MTV, which was open format, so I used that to do the same in my sets," says Terry. He was then hired to DJ in the bar/club scene and college parties, followed by years of proms, festivals, tours, sporting events, trivia, charity galas, corporate events, and weddings.

His jaw-droppingly long list of experience fills out an incredible DJ "resume." Terry has rocked the dance floors at the House of Blues, numerous Las Vegas clubs, MBLV and the AVN National Awards show (seen on cable TV); he's toured with The Bacardi Cruises, the Bud Light Concert Series, and the Nike.com soccer tour; he's done the Habitat for Humanity Gala, Rolling Stone Magazine's Collegiate National Tour, Pro MMA and boxing tournaments, and Bike Week (20 years), which led to an appearance on the Discovery Channel. And that's just to name a few! Another career highlight was being selected by Nightclub & Bar Magazine to spin at Studio 54 for the Nightclub & Bar Convention in 2003.

With credits like that, DJ Terry Moran no doubt puts a capital "V" on "versatile." In fact, his talents and national recognition caught the attention of a local club owner who had been following his DJ career and asked him to do a video set to open up for country music star, Lee Brice last year...and of course, he killed it!

Terry confesses that with his hybrid experience it has pushed his creative envelope, while also keeping things





being able to share my knowledge from my experience with them that gets me the business, then I get there and rock 'em."

This approach has led to countless bookings of repeat business for Crown Entertainment. Terry also considers having good business ethics to be the key to the lock. "Even though I do a lot of different things, they all fall back to the same common denominator of business ethics," he explains. "People consider me a really good DJ/VJ/host, but I get these gigs because I want to sit down and meet the people; shake their hand then ask them everything about their event. What they are interested in, what they see as a successful event, and then how I can tap in our DJ and production aspect to it, as well as other things I've learned with my experience. I feel that being the idea guy really is the key to open the door to get me these events and then I rock it out."

Terry also adds that his background in consulting and as a Microsoft Certified System Engineer, his office staff and team of gifted DJs, as well as other industry leaders, have all played valuable roles on his journey to the top. "DJ Toad, DJ Sticky Boots, Mike Walter, Joe Bunn, Jason Weldon, John Rozz and Steven Lynch have all inspired me by the way they ran their companies, and I aspired to own the same professional business."

It's obvious that a combination of super-hero talent, a gutsy disposition, connections, solid business/work ethics, and hybrid experience has contributed to the rock-solid foundation and success of DJ Terry Moran and Crown Entertainment. "My core has stayed the same, which I think is a cool aspect. What I've done is timeless. The fundamentals has never changed." **MB**

fresh. It jumpstarts his batteries as a DJ and business owner. He feels strongly that not being a specialist in one or two areas gives him more confidence when he needs to step into other types of events.

"I'm never afraid to bid on something, or approach any event and say 'How can we do this better?'" says Terry. He learned this mental attitude from his Uncle Bob who is the GM of at one of the largest amusement parks in the country. "My uncle would tell me when I was younger that at the end of their meetings, he would always ask, 'How can we plus it?' meaning 'How can we make it great?' I've kept that same fabric in everything I do."

On top of having his uncle's frame of mind instilled, Terry is a person of integrity and well-respected among his colleagues and clients. He can attest to the fact that building relationships and a network is imperative. However, he adds: "To get those relationships and to grow into a trusting advisory role you have to really go out of your way and do things that you aren't going to make any money on." For example, during a meeting to discuss music and production for a prominent health care gala, the company expressed the challenges they've had in the past with the doorway becoming a log jam. "I shared my idea that we used for the Make-A-Wish Foundation Gala of using an EventBrite system, where people had their ticket on their phone and simply showed it as they walked through...It's a matter of me taking it a step further and asking them, 'What else is it you need that I can help you with?' It's not so much from the talent perspective, because they don't recognize a DJ's talent level sometimes in the corporate end of the business. Rather it's me

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# Just Ask Ed

**ED SPENCER: DISC  
JOCKEY NEWS  
COLUMNIST AND DJ  
EXTRAORDINAIRE!**

By Ryan Burger

**E**d Spencer's DJ career has an interesting set of starts and restarts. But now he is known within the DJ industry through his column, "Ask Ed," with Disc Jockey News and on Facebook as a DJ to lean on for advice when you need it on many different subjects. His start in mobile entertainment was as a KJ in Alaska.

"What happened was I was living in Alaska," Ed explains, "and I was working at a location in the middle of nowhere and we had someone who started doing karaoke parties for the staff. And I started going and singing and having a good time. And then, at the end of the season when I moved to Fairbanks, I continued to go and sing quite a bit. And someone I knew was managing a bar and they came to me and said hey, I need someone to host karaoke. She says I have a karaoke machine, I have four discs. And right now, if someone wants to sing, they just walk over and put the disc in and sing. She's like so, have you ever considered hosting? I was like sure, whatever. I'm pretty technical, so I went online and I actually bought the Sound Choice foundations and bought a PA system and went in and started hosting karaoke there. It lasted two weeks. The bar management changed and decided to move in a completely different direction."

Two gigs in and it was gone already, but he had the itch. At the third karaoke show he ever did, in Denali the summer after, he had the venue filled to capacity. He had rotations that involved as many as 45 singers. And it was a marathon show from 8:00 PM until 6:00 AM. He was paid based on each person that came through the door so he kept packing them in as much as he could. He continued to do similar things in each place he moved to across Alaska, and eventually landed his first wedding gig.

Ed didn't know anything about the bride and groom, anything about their songs, anything at all. During dinner he got through to the groom and found out their first dance track was by Heart!

*Photo by Jolyn Picard*





"And I was like, cool," Ed continues. "So I walk over to my laptop, pull it up and I type Heart and I don't have any songs by Heart at all. So fortunately I belonged to one of the first online music subscription services or places that I could go online and buy music. And I went online. Fortunately they had Heart, so I bought the entire discography. To this day, anyone could ask for any song ever put out by Heart and I guarantee I'll have it."

"So fortunately, I got to the end of the night. The bride and the groom were incredibly happy. Some learning moments along the way, but I wasn't happy with my performance. I realized how incredible this couple was. I realized how important getting married was. So I took two years off and I studied wedding traditions and etiquette and then came back into doing weddings as my primary focus. And I still do a little karaoke here and there, but weddings are my primary focus. It's the bread and butter of my DJ business."

Ed's business continued to grow in Alaska. Then he moved about as far away from there in the US as you can go, down to Florida. He started connecting with other DJs who have introduced him to others. One of the first DJs he met was Jim Horn from Mississippi, who turned him on to Peter Merry and Mark Ferrell.

Ed admits, "Yes. I'm a training junkie, self-proclaimed. But I train really hard and what's funny is that the training I've done to provide a better wedding has resulted in me—I've been an extra in a couple of low-budget SAG films. I've done a lot of work in local theater. It led me to train for a week in improv and comedy writing at Second City in Chicago. I recently completed a stand-up comedy class and did my first stand-up routine. So it's led to a lot of other performing arts as a result of my work on the wedding side of things."

And all his training has brought Ed to the point of sharing his knowledge with other DJs through his "Ask Ed" column in every issue of *Disc Jockey News*. I "asked Ed" a bit about what people can expect in that column.

"A lot of times what I'll do is I'll try to draw questions people are asking from online and I'll try to answer them or provide insight into them. And having come from a consulting background and the IT industry and also in teaching, being a technical trainer and having taught electronics and other things, I kind of bring a unique skill set and being able to often explain something that's very difficult for some people to understand

using fairly common language that most people tend to be able to embrace.

"And I also have kind of a unique or weird ability to be able to honestly put myself in the client's position and be able to relate that back to someone in a manner that makes sense both to them as a person as well as to them as a business entity. As a result, I've had calls from people who have had unhappy clients and they're trying to figure out how to address it and trying to figure out the truth and those types of things."

"So I've talked to many people about that in the past. So the idea was, I talked with John a little about this and we came up with the idea of converting my column to Ask Ed. And with the mindset being that people would be able to anonymously ask those questions that maybe they're not so quick or eager to ask on Facebook or in a forum where people know who they are."

And they'd be able to ask those questions anonymously and then I would answer them within the column and provide them with perspective, not just "This is what you should do" but also those reasons why these are the different options and the approaches that you can take and here's the pros and cons of each. And provide people, not just the person who's asking the question, but those people who are afraid to ask the question, an opportunity to kind of see either a different viewpoint or to gain a better understanding of some of those areas that people often struggle with."

Ed Spencer of Disc Jockey News and First Day Entertainment, ([www.firstdayentertainment.com](http://www.firstdayentertainment.com))—check out his column and check out his website, and learn from Ed! There is much more to this interview, make sure to check out the digital edition of Mobile Beat Magazine online at [MobileBeat.Com](http://MobileBeat.Com). **MB**

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# Lessons from the Musical Zoo

RADIO STAR JOHN LANDER GIVES WINNING ADVICE TO MOBILE DJS

By Mike "Dr. Frankenstand" Ryan

**S**UNDAY, JANUARY 17, 2016. As I write this article it's the weekend of the final eight NFL teams fighting their way to the Big Game. Thirty six years ago, in San Diego, CA, newly hired radio program director John Lander used the game analogy in his pep talk to several highly experienced disc jockeys, stating that everything we did on the air at 13KGB had to be perfect. We might not win the Superbowl but we wanted to be in the playoffs. Six months later we were

definitely in the hunt, on our way to dominating a number of ratings segments. It was a blast!

I've waited three decades to pick Lander's brains about his programming acumen, skills that led him to be named "Program Director of the Year" and to be inducted into the Texas Radio Hall of Fame. I hope you enjoy the conversation as much as I did.

**Mike Ryan :** Once I watched a Mobile DJ announce that his library had more than ten thousand songs, encouraging guests to make requests. Unfortunately he didn't have the first three songs requested. I've often wondered why, with only a few hours to entertain,

would anyone waste a song to an obscure request that more often than not only appeals to the person requesting it.

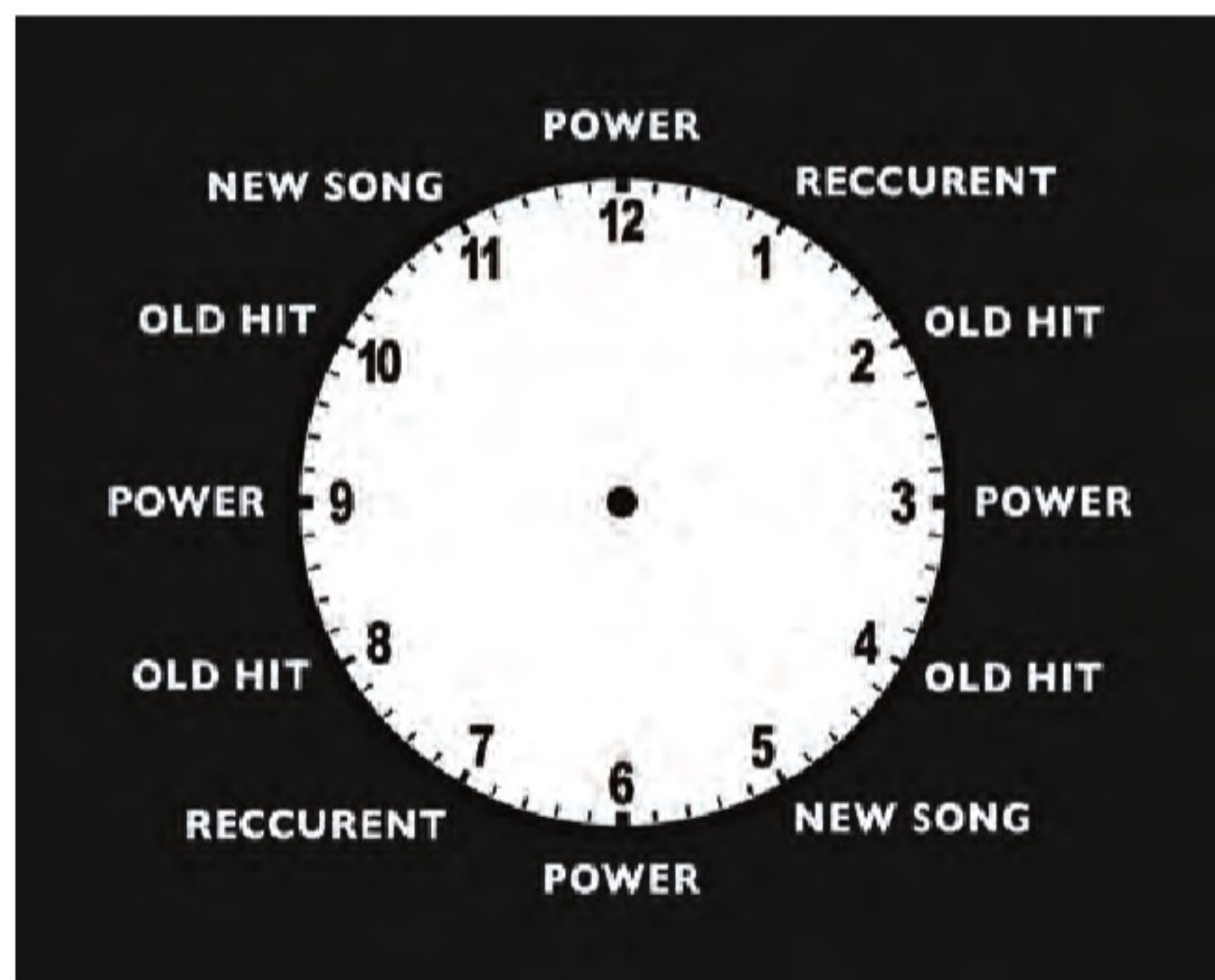
**John Lander :** I think as in any business you need to identify who your audience or target is (male/female/age/etc.) and then customize it to their wants/needs and expectations. Less is definitely more! Have a core of (hit) songs that have broad appeal but throw in an "oh wow" hit song once in a while.

**M R :** Sugarhill Gang's "Rappers Delight," while not technically the first rap song ("Kim Tim III" by Fatback was) it was the first rap song to reach the Top 40 in the *Billboard* charts (1980). You were one of the first PDs to "break" that song on the radio. That was a gutsy call, considering the station's history as a rock & roller. Was this an educated guess or just a gut feeling?

**J L :** Whenever you can find an "oh wow" song grab it—that song was so different that it stood out from the other songs around it...it had all the elements of a hit song. It was upbeat, had fun lyrics and the desire to hear it again and again. It had great value to the format. (I listened to that song so many times I had the lyrics memorized.)

**M B :** You always had a knack for finding odd hits that added something special to the music mix. "Shaddap You Face" by Joe Dolce is one that comes to mind. In the US, it peaked at No. 53 in 1981 but worldwide it was a monster hit. You had it on the air before it took off. Where did you find it? Did you consider the downside if it flopped on American radio?

**J L :** Again, these types are just plain good ol' fun songs that liven up your (playlist) and make people feel good and sing along—they're "active reaction songs" that generally will get requested. If there's no reaction then ditch 'em'!



**M R :** Most of us have heard of radio format "clocks." What can mobile DJs learn from it?

**J L :** In general, the hourly format clock consists of 4 powers (Top 10 hot songs) at the top, bottom and quarter hours. Also in the hour 2 recurrent hits at 05 and 35. (Recurrent is a former power song that you are ready to hear after 6 months of not hearing it.) Then 4 older songs and 2 newer songs per hour. There should also be the consideration of not playing back to back female artist or 2 heavy rock songs, etc. Hence the balance.

**M R :** You've had some fascinating experiences as a DJ, like getting inducted into the Texas Radio Hall of Fame, broadcasting from Germany while the Berlin wall was being taken down, and having your



The author was a wide-eyed rookie...



Mike Ryan started out writing for news radio, and has been a DJ in the SoCal radio market on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands.





own syndicated radio show. Reflect on that for us.

**JL:** You know it's all about being in the moment of what's going on around you everyday—finding a way to incorporate current events into what you're doing. What everybody is talking about or doing. I have always loved talking to the biggest, broadest audiences and making them feel good and laugh.

**MR:** You were one of the pioneers who developed the "Zoo" radio format with all the zany antics, colorful people and unique sound effects. We mobile DJs are generally a serious lot. What's the right amount of good crazy (EXAMPLE playing the Jeopardy Clock song when Joe Blow is slowly coming up to receive an award) vs. pushing the envelope too far?

**JL:** You have to feel out the crowd you're playing too and test out a few things to see if you get them laughing. And you should be programming in a few fun type games to loosen them up. You don't want to overdo it though; you're not there to do standup.

**MR:** Any advice for people thinking about DJing as a career?

**JL:** Each DJ needs to develop his or her own style and personality just like on radio. Your goal is to hone your skills so you can become successful at your trade and be invited back and cause positive word of mouth to other potential clients to make big \$\$\$\$. Personally, I never wanted to do anything else but RADIO. The thing for me was...I never DJ'd for the MONEY. I did it because I loved it and I figured if I did it well the MONEY would follow, which fortunately it did.

Finishing with the football analogy, John Lander always had a great game plan and execution, which resulted in phenomenal ratings, career success,



"Lander in the Morning" (1988) used funny characters and pranks to draw listeners to KKBQ Houston, TX.

money and wide spread popularity.

[ PS: By the time this is published I'm betting the Carolina Panthers beat the Denver Broncos in Superbowl 50. - MR ...Sorry Mike. - Ed ] **MB**

(Find a Lander interview with Robin Williams: <https://www.youtube.com/watch?v=Gn23LYfx3Ac>)

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# 10 Tips for Being a Healthier DJ

By Michael Cordeiro

**A**dmit it, DJs have weird schedules. We leave for work late in the afternoon and return late at night or early in the morning. Normal eating habits just do not apply to us. We are surrounded by temptation and bad food choices. Endless appetizers, heavy meals, big desserts, candy stations! The list goes on.

We've all been in this scenario: Its 1:00 AM and you just finished loading out after crushing an event. You hop in your vehicle and just want something to eat. The choices are slim and the food isn't healthy. So what do you do?

I couldn't help noticing at MBLV 20 that a fair number of DJs (me included) were overweight. We didn't start out this way. After years of late night events and fast food stops, it just creeps up on us. The older we get, the more important it is to make smart food choices. Just carrying an extra 30 pounds puts you at a higher risk for heart disease and Type 2 diabetes. If we want to be around to watch our kids grow up or enjoy retirement, serious changes have to be made. Being overweight affects every aspect of our personal and professional lives and we may not want to admit it, but it probably has cost us bookings.

At MBLV 20 I was very inspired by the journey of two people, Randy Bartlett and Jason Spencer. Both men have worked really hard over the last year to take back their lives. Each has lost over 100 pounds. It all starts with one big first step. Look in the mirror, acknowledge you are overweight and commit to not living like this anymore. I started my journey to better health just before Mobile Beat and have lost 22 pounds so far.

The road to a better you is not going to be easy. Remove temptations from your home. Have a strong support network. Share your journey with others. Most of all, stick with it. See your doctor before starting a diet and exercise program

Here are ten tips to get you going:

1. Drink a 16-ounce glass of water with every meal.
2. Stop drinking soda and energy drinks (high sugar content).
3. Use the 40/20 rule: After 40 minutes at your desk, get up and move for at least 20.
4. Cut down on dairy and white processed breads.
5. No fast food.
6. At events, skip appetizers, cheese and crackers. Have fresh fruit.
7. Enjoy the soup and salad, eat all the veggies then protein last.
8. Skip dessert.
9. Pack a cooler with water and a protein or energy bar for the ride home
10. Shut off the TV and shoot for a goal of walking 10,000 steps per day.



## Pioneer Adds Functionality in rekordbox™ 4.1 update

Pioneer DJ has announced rekordbox™ 4.1, an update to their DJ application that unlocks new features of rekordbox dj performance software, including rekordbox dvs, to provide greater flexibility and control.

Launched in October 2015, rekordbox dj is a Plus Pack that expands the potential of rekordbox, letting a DJ play with CDJs, XDJ's, or controllers, all from the same rekordbox library. This latest update, rekordbox 4.1, features MIDI Learn functionality. Additionally, purchasing the rekordbox dvs Plus Pack gives the user low-latency scratch control using the rekordbox Control Vinyl (sold separately).

The software uses the same processing engine as Pioneer's pro-DJ set-up, providing high-quality audio. One can use rekordbox



dvs with all Pioneer DVS-compatible mixers and controllers,

Other key features include: Absolute Mode, which replicates the experience of scratching with traditional vinyl; Relative Mode to access digital features such as Hot Cues and Sync, and scratch freely, regardless of where the needle is on the Control Vinyl; MIDI Learn, used to assign features to a controller for more flexibility, and to create helpful keyboard shortcuts; Auto configuration for easy set up.



[www.pioneerdj.com](http://www.pioneerdj.com) ▪ <https://rekordbox.com/en>

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# It's All About That BASS

## BUMPING WITH YAMAHA'S DXS18 SUBWOOFER

By Scott Jarema

Yamaha is one of those companies that does many things well. From motorcycles to musical instruments, they also produce some of the best outboard boat motors made. I have one on my Boston Whaler, but I digress.

The Yamaha DXS18 is the flagship subwoofer in their DXS subwoofer lineup. It is an active subwoofer with an 18" cone sporting a 4" voice coil magnet at its heart. Featuring a band-pass enclosure and a class D amp driving it, with 1020 watts of dynamic power, (800 continuous), the sub can realize 136 dB maximum SPL, (sound pressure level) and a low end down to 32 Hz. Weighing in at a hefty 110 lbs, the DXS18 is all business. Yamaha offers an optional wheel kit, (SPW-1) which makes it easier to move it around, and I highly recommend this option for mobile DJs!

Un-boxing the DXS18, it came packaged with a power cord and owner's documentation. I was pleased with the solid construction (which I've come to expect from all of Yamaha's different kinds of products). The dense plywood cabinet was finished in their "LineX" textured black coating, which makes for a durable finish that will take a beating gig after gig. With integrated handles on both sides, it felt solidly built and certainly looked like a professional piece of kit.

I was eager to put it through its paces, so I dusted off my trusty JBL EON 515XT active cabinets for the test and proceeded to work. Set up is fairly straight forward and the DXS18 comes with two recessed mounting sockets to accommodate a speaker pole for your PA cabinets. One is a standard 35mm diameter and one is threaded for M20 screws. In back, you will find two pairs of balanced XLR female and male jacks for your inputs and outputs respectively. Plug your left and right channels from your mixer into the inputs, then plug your left and right speakers into the outputs, and you're ready to go. If you are running two DXS18s, you can run your left channel to one and your right channel to the other's inputs and connect your speakers to the corresponding outputs. In this configuration, you can use either left or right channels.

The DXS18 has three features that are worth considering. First is a three-way selectable crossover for 80, 100 and 120 Hz. This allows you to match the crossover frequency of the DXS18 with that of different types of speakers you may be using. For example, if you have a high-pass filter on your speaker and it's set to 120 Hz, you would set the "THROUGH/HPF POST" switch to "THROUGH", and press the "X-OVER" (crossover) button so the corresponding LED for 120 Hz lights up. If you don't have a selectable

high-pass filter on your speakers, (I don't on mine), you should switch to "HPF POST" and select 80 Hz. This seemed to work the best for me with my 515s. The unit also has a selectable option to tailor bass in three different ways: "NORMAL" for most applications, "BOOST," which adds an enhanced "kick" to your bass and "XTD LF," which extends the bottom end. I had a lot of fun with the "BOOST" mode while spinning some Eric Prydz—and I'm sure my neighbors did too! The third feature is what Yamaha refers to as "Cardioid Mode." As we all know, bass radiates more or less omni-directionally from the source, and in some envi-



ronments, this can cause problems for the DJ or band up on stage. When using Cardioid Mode and two or more DXS18s, the bass output can be directed more toward the audience.

For all you dubstep, hip-hop and house DJs out there, you won't be disappointed. This thing rocks! The DXS18 handled the deep bass very well, without bottoming out or getting distorted, although the windows were vibrating quite a bit. I really wished I could have had it longer to try it out at an outdoor event I booked next month but deadlines are deadlines. Based on my experi-

ence with it though, I am confident it could handle an outdoor gig with ease. The DXS18 produced bass I could definitely feel as well as hear and I would recommend it for anyone who wants to add some serious THUMP to their system. Once again, Yamaha has done it! **MB**



Scott Jarema got started as a mobile DJ in the late 1980s after high school and into college. Between gigs, he works as sales manager for a marine electronics firm in Marina del Rey, California, where he currently resides. An avid sailor, he has written for boating related publications, and has also held a DJ residency at the California Yacht Club. He has had the pleasure of spinning gigs on Catalina Island as well.

[www.yamahaproaudio.com](http://www.yamahaproaudio.com)



**A**lmost ten years ago, at MBLV11 (2007), I was introduced to a new company that was taking DJ lighting and tying it all together into one system, their name was Rock & Roll Lighting. They were using some custom made and modified truss, adding can and effect lights, putting them on a unique controller and making it into a lighting system. Since then that system was one of the most popular ones we rolled out to middle school and high school events.

Rock & Roll Lighting disappeared from the DJ marketplace after a short stint, but last year, while down visiting Cheaplights.com in Houston, I saw trussing that looked very similar. Combining that trussing with a bunch of Blizzard Puck lights that we had not been using for a while, and a new controller from Aeon Raven, the DMX Blackbird (see sidebar on next page), I had an opportunity to build something unique that will bring back the vibe of our old Rock & Roll Lighting systems

#### THE TRUSSING

The key to this is having the right kind of trussing to do it with. Normal trussing is made

# Making the Most of Old DJ Lighting

**...WHILE ALSO MAKING GIG SET UP EASIER**

By Ryan Burger



so that the lights hang from it or on top of it. This trussing needed to have space inside and be manageable for moving around. I found a great source of this truss to be Cheaplights.Com, using their Monster Truss brand. For this project I ordered two 4-ft 12" featherlight black steel square truss sections, two 6ft sections (this is what the lighting gets inserted into), and



## LIGHT SYSTEM UPDATES COMPARED

Ryan's System		An All New System	
10 Blizzard Q5 RGBA	Free from Inventory	10 Puck Type Lights – RGB or RGBA	\$1,500.00
Trussing from Cheaplights.Com	\$600.00	Trussing from Cheaplights.Com	\$600.00
Welding Work – Materials and Labor	\$200.00	Welding Work – Materials and Labor	\$200.00
Aeon Raven DMX Blackbird Controller	\$219.00	Aeon Raven DMX Blackbird Controller	\$219.00
Total	\$1,019.00	Total	\$2,519.00

two bases. Total cost on the trussing was \$600 (and they offer free ground shipping). These are very transportable sizes and the goal is to stack the 6 ft on top of the 4 ft units to get height for the units, using the bases to make sure it all stays in place.

The space inside the truss allowed the lights to be mounted within them. While the lights could have been mounted to the main bars of the truss, I chose to have a strip of 3" strap steel welded to the back of the truss, which I could use to mount the lights to. For someone that knows how to weld it will take about two hours per stick to mount and paint. The goal of this part is

to have every part of the lights, cables and more within the four "walls" of the truss.

### THE LIGHTING

For this project I used 10 Blizzard Q5 RGBA Puck lights with five of them in each stick, and a mirror ball effect light in the base of the units (that light is controlled separately from the Pucks). I also used 12 DMX cables (most of them very short) and the power cables that came with the units. Since they were LEDs, the power could be chained between the units right next to the DMX cables.

## When is a Chase Controller NOT a Chase Controller?

### THE DMX BLACKBIRD DEFIES CATEGORIZATION

By Ryan Burger

For years I've been working with chase controllers, starting with the basics that just went 1-2-3-4 and applied power to the various flood lights mounted on a T-bar stand 20 years ago. Then I moved on to light sets with a brain built into the first light that in turn controlled the other lights in the chain, or something like a Chauvet 4-Bar where they get more creative with the patterns and change things up a lot more, all in one package.

Flash-forward to now...I heard about the DMX Blackbird from Aeon Raven earlier this year, and thought, ok, it's a \$200-ish controller, so what? Well "so what?" became "wow!" when I got it plugged into a set of lights. It actually breathes new life into RGB and RGBA lights, plus does some fancy things with ADJ's Revo 3 and 4 fixtures. Because I wasn't able to test with a Revo, I'll focus just on what they do with the RGB and RGBA fixtures and you can check out its Revo magic via video on the Aeon Raven site.

The controller will work with any of these lights when put into 3-channel or 4-channel mode, with those channels being 1-Red, 2-Green, 3-Blue and 4-White or Amber. And they don't need to be just of one format (ie, can or puck type lights, bars, panels, boxes or

strips). Check out AeonRaven.com for a list of the known compatible fixtures from American DJ, Chauvet, Venue, and Blizzard. But in basic form, as long as they work on that 3 or 4 channel mode



they should work.

After the lights are set to the right channel on each fixture, you then plug in power to the DMX Blackbird and send audio into it via the two RCA plugs. (An auxiliary or booth output works great.) I chose to keep the controller close to my DJ stand and run a longer DMX cable out to the lighting system as described in the main article above.

Then it's all as simple as changing the switch from Off (similar to a DMX Blackout) to Beat or Live. The beat mode you is an improved version of stuff that is usually built into such lights, but the Live mode is where it gets exciting. Aeon Raven is working the waveforms, to say it in a basic way. They aren't just letting the beat change to the next portion of a pre-program in the unit, the music is coming in and almost instantly analyzed to determine what it would look like if the sound was visual!

This review in the digital edition of the magazine will include videos showing the difference between Beat mode and the Live mode, as you have to see this to understand it. It's giving the music personality, truly making you look good! It's making your job simple for fast paced music. No separate DMX controller or computer, but not just turning the lights on and off—real excitement.

More info and video of this controller in action can be seen at the Aeon Raven website. The controller is currently selling for \$219 directly from them, with no cost for shipping. **MB**

[www.aeonraven.com](http://www.aeonraven.com)



## CheapLights.Com Builds Truss Portfolio

Whether you are looking to update your setup, build a new structure, put together a cool booth, or realize some other grand trussing scheme, Cheaplights.com has you covered with possibly the largest selection of affordable and high-quality truss options anywhere. Including brands like Global Truss, American DJ and Monster Truss, Cheaplights provides just about any size and configuration of trussing you might need, with accessories in all shapes and sizes, including circular, square and triangular truss options. Go to their website for more information and regularly updated package deals.

[www.cheaplights.com](http://www.cheaplights.com)



I chose these lights because frankly that's what I had available. Reusing on-hand material is part of the goal of this project, so it's up to you based on what you have in your arsenal that you aren't using as often anymore.

### THE CONTROLLER

While they could have just been put on a quick switch panel and all turned on and off that way, or gone as far as full DMX with a computer or a full controller, I instead chose to go in a more simple direction, which took the form of the DMX Blackbird from Aeon Raven. The separate review is next to this article, but to summarize, it was exactly what was needed for this system. Its simplicity and power was a perfect fit!

### PUTTING IT ALL TOGETHER: THE OVERALL ATTACK

Some drilling of holes in the strap steel, mounting time, and a lot of black zip ties later, it was all together. The controller runs off of a long DMX cable and sits back at the DJ stand, and a DMX cable runs from one pillar to the other. I just had to set the lights to the right channel according to DMX Blackbird instructions, and give the unit power + music and it was rolling.

The combination of the quick set up and the controller making the lights work harder than they have ever before makes this an awesome set of lights for us to roll out to our next season of school dances. Even if you are building the system from brand new hardware the costs of this show still aren't bad. I'm looking forward to building several more of this type of system for our school dance rigs this spring. I hope you are inspired by this to build yourself some time-saving and money-saving gig hardware. **MB**



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# New Options for After-Proms

By Ryan Burger

Prom season has just ended and although you probably made some good money doing a bunch of proms, don't forget an area where more and more DJs are finding extra school gigs: the "after-prom." Dozens of DJs go after every school to get their prom gigs on Friday or Saturday nights in April and May, but hardly any of them pursue a related and potentially lucrative event, the after-prom. These casual gatherings after the formal prom, usually running from after midnight until 4:00 or 5:00 AM provide the setting where things like karaoke, inflatables, game shows, carnival games, casino nights, photo booths and yes, even DJs spinning music, can be in demand.

## PARTY HEADPHONES / SILENT DISCO

One unique option, which many of you experienced at MBLV20's welcoming night party, is Party Headphones / Silent Disco. This involves wireless headphones where there are two or three DJs playing on different channels on the system. The cool result



is groups of people partying to different music together in the same room!

On the two-channel system (as used at MBLV20) you flip between the channels depending on what groove you want, and the audience members communicate with each other as to what they are listening to. On the three-channel system that we have used elsewhere, the headphones have colors that light up depending on which channel they are listening to.

For our three-channel event, we had two active DJ rigs, each broadcasting to a channel, and the third channel playing off my iPhone constantly playing a loop of a song, in this case, the Cupid Shuffle. The two active DJ rigs were doing different styles of music in our case, current tracks and older tracks. Every couple of songs the MC would get on the microphone and announce (to the headphones) what was happening on each channel of music. We did this by having multiple wireless microphone receivers all tuned to the same channel.

The cost for doing such a gig is about \$8 per set of headphones, plus your normal costs for DJ staffing times at least two. Having two active DJs is what the overall vibe really cool, with one of them serving as the MC for the evening.



[www.partyheadphones.com](http://www.partyheadphones.com)



### STEP AND REPEAT TRUSS FROM ODYSSEY

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[www.odysseygear.com](http://www.odysseygear.com)

### WERTZ WERKZ: CARNIVAL GAMES IN A BOX

Along with game shows, photo booths and karaoke, Wertz Werks helps you add carnival games. Wertz Werks is a Texas-based company that has exhibited at the last two Mobile Beat Las Vegas shows and is set to return in 2017. They make games that replicate the carnival experience yet are extremely portable and easy to setup. They are so easy to use, that they could easily be dropped off as a completely DIY rental. We added them to the after-prom scene and had two parents manning the systems. The games we used were the Ring Toss, Plinko, Strike Zone, Roller Bowler, King of the Hill, Snake Pit and Maze Runner. These units cost anywhere between \$350 and \$1,500, depending on the complexity of the game, and by my estimate would rent for anywhere between \$75-\$150 each with a nice overall show going out for around \$750 if it's a drop and go rental or \$1,000 if you are staffing it. Great for after-prom, parent teacher association events, or even a community festival if it's too small for full-sized inflatables and carnival gear. **MB**

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# MBLV Video Solution

KRAMER VSM-4X4HFS SWITCHER SOLVES PRODUCTION PROBLEMS

By Brad Dunsbergen

**M**BLV20 has come and gone and it was one of the best Mobile Beat Las Vegas events to date. This year, from the very beginning of the planning process we knew that we were going to have to go big.

Before MBLV19, video consisted of all the presenters bringing their own personal laptops and plugging directly into the projector and tapping into the audio system using the headphone jack on their computer. This did not always produce the best results. Last year it was decided that speakers needed to send all PowerPoint or Keynote presentations in at least a couple of days before they

but this was a giant pain. The final problem was that we only had one output from our video presentation switcher, meaning we had the same signal on both projection screens and the presenter's confidence monitor. So it was decided this year that we wanted separate signals to each of the screens and the confidence monitor must have the presenter's notes on it. This meant that more than one computer was to be used, one for ProPresenter and one for Powerpoint or Keynote. Each computer had three outputs: the main screen that I looked at; the presenters' notes, which were mirrored to the desktop display on the PowerPoint/Keynote computer and on the ProPresenter computer; and the main video output. It was also determined that we were going to have a live video input and a way to show a Flyboost social media feed. Live video was eventually scrapped because of some legal issues, but the rest remained.

Thus, we needed a way to switch all of the inputs and our search led us to Kramer Electronics. For MBLV19 we had used a Kramer VP728 presentation switcher but, as said before, it only had one output. This year we made a phone call to Kramer letting them know what our issues were and they were more than happy to help us out. Kramer provided us with a VSM-4x4HFS seamless video switcher, 4 PT-580T HDBaseT to HDMI over Ethernet transmitters, 3 TP-580R HDBaseT receivers, 1 TP-582 Dual Output HDBaseT receiver and all CAT6a cabling to connect the transmitters to the receivers.

Kramer's website describes the VSM-4x4HFS best: "The VSM-4x4HFS is a seamless matrix switcher that can also be used as a 2x2 video wall driver or dual and quad multi-viewers. The unit allows switching between inputs with a clean video cut (frame-to-frame switching with no glitches). The VSM-4x4HFS supports HDMI resolutions with deep color, up to eight channels of audio and includes per-port HDCP and EDID settings."

Setting up and using the VSM-4x4HFS was very straight forward. First you connect the unit to an HDMI monitor to use the On Screen Display (OSD) to set up the units output. This can all be done by using the menu button on front panel, the included remote or on a computer connected via LAN or serial cable. By default, the switcher outputs to 720p. We wanted the best quality so we chose the 1080p for our output. Next is to select what mode you will be using the VSM-4x4HFS in. Matrix is the default but the unit can be put into video wall, dual or quad. For our purposes we left the VSM-4x4HFS in matrix, meaning any input will go to any output. (We will get to the other modes below.) Then you connect the HDMI outputs from your source to one of the four outputs on the VSM-4x4HFS. We wanted the highest quality input so we made sure that each of the computers was outputting 1080p. (But If the source output is not quite that high, no problem, the VSM-4x4HFS can scale the output up or down to what is chosen in the OSD.)

Switching with the VSM-4x4HFS is very easy. Simply choose the input button in the top row, then to tell it which output to go to just press whichever out you want.

The VSM-4x4HFS also has a dual output mode, meaning the image can be displayed side by side vertically or in picture in picture mode. Quad mode outputs all four inputs in a quad pattern to all four outputs. Video Wall allows one of the inputs to be upscaled and split



were to present their seminars, and these would all be shown from one computer. This worked OK, but was still not where we wanted to be as far as production.

Last year, when we ran ProPresenter for all the videos and integrated the presentations directly into the program, this caused some issues. The biggest was that the slide advancer part of the time was still focused on ProPresenter and would not advance the slides in their presentation. Next was the fact that once PowerPoint had taken over the computer, I could not get any of the videos ready for the break after the presenter. The screens would go blank going into the break so I could escape out of the presentation and get the computer focused back on ProPresenter. I am guessing that most people never knew what was going on,





between all four outputs. I had access to a video wall and can tell you the output to the wall looked great and switching between the four inputs was just as seamless as using the unit in matrix mode.

The PT-580T transmitters and TP-582/TP-580R HDBaseT receivers were a breeze to use and made the long runs of HDMI video possible. The projector on the left side of the stage required almost a 200-foot run of cable. This would not have been possible running over regular HDMI cable, as they can realistically run no more than 100ft using an active cable. For MBLV20 we ran the signal

over Kramer's C-HDK6/HDK6 of varying lengths. The cables are CAT6a that are HDBaseT tested and certified.

MBLV20 was truly one of the best shows that we have put on and this was, in part, because of the awesome sponsors that we have. Using all the equipment that Kramer provided for us was truly a pleasure. I highly recommend checking out Kramer to anyone who does live video production!

[www.kramerelectronics.com](http://www.kramerelectronics.com)

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# How to Stay on Top of Your Wedding Market in 15 Minutes a Day

By Stephanie Padovani

I hate being the last one to know something. My husband is a social media butterfly, and he always hears about the latest celebrity death or political scandal before me. It's infuriating!

Because I don't have time to keep up on everything that's happening in our market, I've devised a system to keep up on the latest trends, events and industry gossip in only 15 minutes a day.

Like it or not, staying on top of your local wedding market is a must. Otherwise, your competition can sneak up on you, referral partners forget about you, and you miss out on lead opportunities.

There's no time to waste, so let's dive in!

## STEP #1: CREATE A FEEDLY.COM ACCOUNT

Feedly is a free feed reading service that allows you to create a collection of blogs, Twitter feeds, or anything else with an RSS feed where you can read it in one place.

This is much more efficient than visiting individual blogs for the latest updates, and eliminates unnecessary email subscriptions. With Feedly you can skim for topics of interest in just seconds from one convenient location.

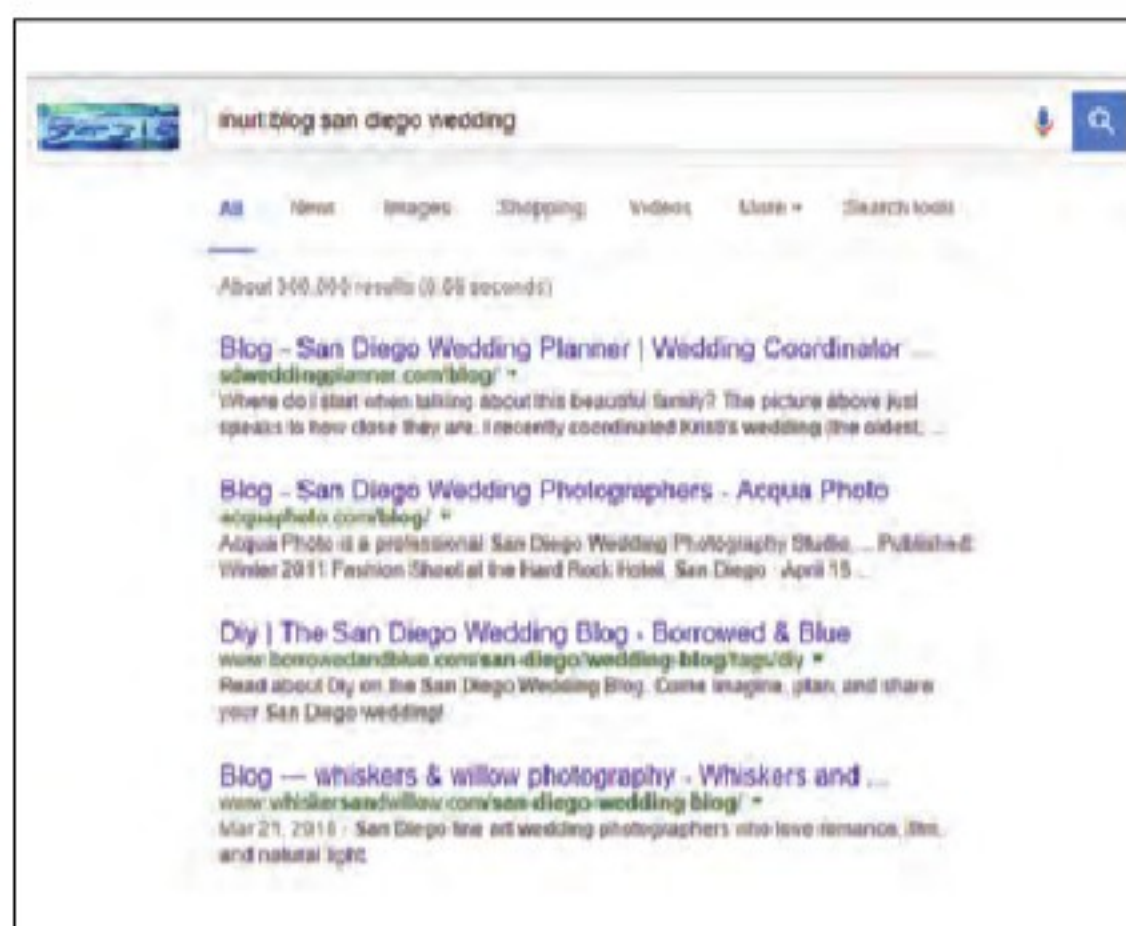
## STEP #2: ADD LOCAL WEDDING CONTENT TO YOUR FEEDLY COLLECTION

An RSS feed is a format for delivering and broadcasting web based content. Relevant feeds to collect in Feedly may include blogs, Facebook groups, Google Alerts or anything else with an RSS feed.

Fortunately, you don't have to understand RSS feeds to use them. Just paste a blog URL into Feedly to add it to your collection.

Add local wedding blogs. Search inurl:blog "your city" "wedding" on Google (replacing "your city" with the name of your city or region) to locate the best wedding blogs in your local market, and add them to Feedly.

Add Instagram and Pinterest feeds.



Identify the most popular accounts in your wedding market on each of these sites add them to your Feedly account to easily follow their latest posts.

Instagram and Pinterest don't make it easy to find an account's RSS feed, but there's a formula for both. Just plug the username of the account into the formulas below.

- Instagram RSS feed: <http://widget.stagram.com/rss/n/USERNAME>
- Pinterest RSS feed: <https://www.pinterest.com/USERNAME/social-media-minute.rss>

As an example, the feeds for our Instagram and Pinterest accounts at Book More Brides are: <http://widget.stagram.com/rss/n/bookmorebrides>

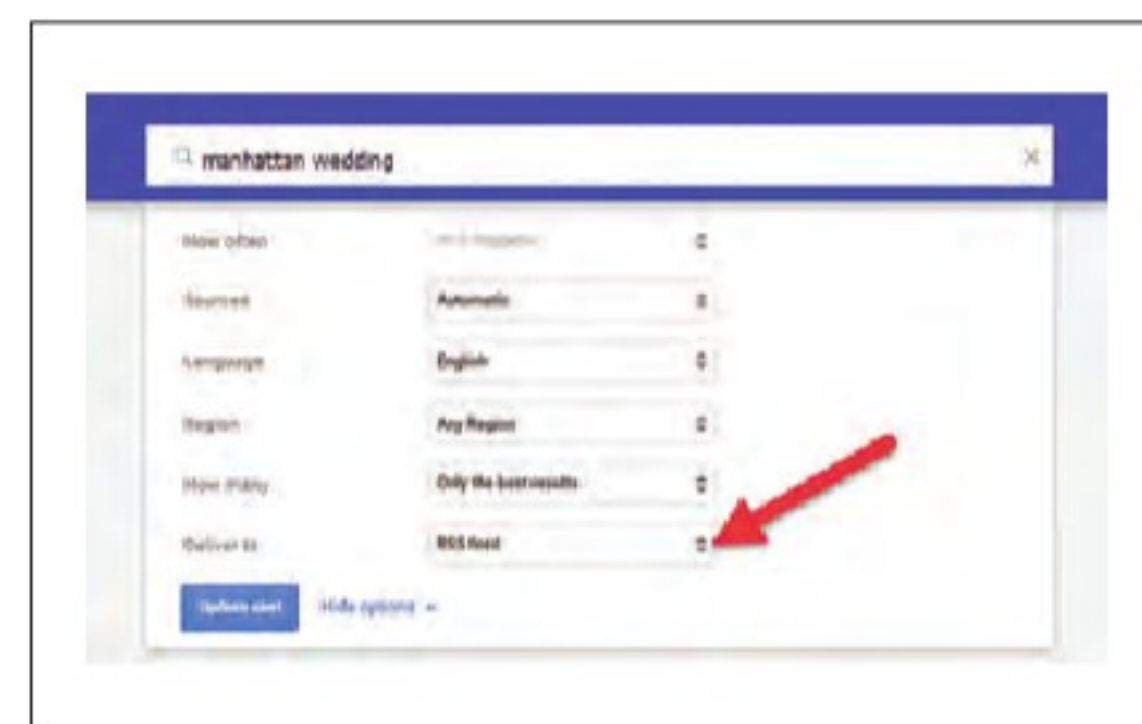
- <https://www.pinterest.com/bookmorebrides/social-media-minute.rss>

Add local Facebook wedding groups. The easiest way to search for groups and posts about wedding related topics in your area is to use SearchIsBack.com. Search for "your city + wedding" to find and join them.



Facebook doesn't give you RSS feeds, either, but you can create a feed for any open group using Wallflux.com. (This won't work for private or secret groups due to Facebook's access protection.) Wallflux will find the Facebook group ID for you, which you plug into the Wallflux RSS feed formula.

Add Google Alerts. Create a Google Alert for any local wedding phrase you'd like updates on. Set delivery as an RSS feed and import into Feedly.



## STEP #3: CREATE A FRIEND LIST FOR YOUR WEDDING BUSINESS CONTACTS AND CLIENTS FROM YOUR PERSONAL FACEBOOK PROFILE

Facebook gives you the ability to create a news feed containing just the posts of your wedding professional "friends" (or any other group you specify) for easy following.

Follow these steps:

1. Go to your Facebook news feed and scroll down to "Friends" on the left side; hover over it and click "More."
2. Click "Create a List" and name it Wedding Pros (or Wedding Clients).
3. Add friends to the appropriate lists to view their status updates all in one place.

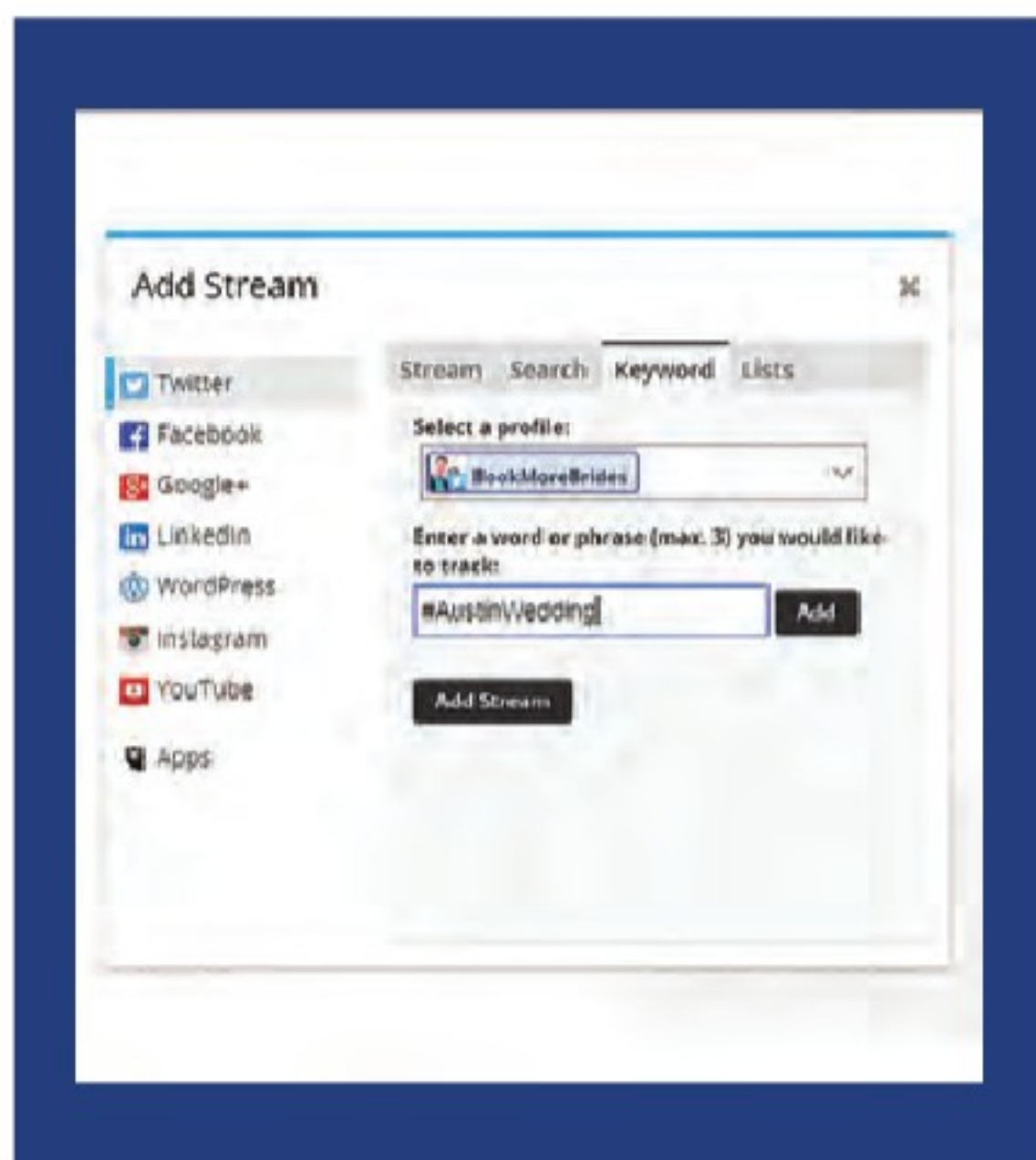
## STEP #4: SET UP A HOOTSUITE ACCOUNT.

Hootsuite is a social media management tool with a free version that lets you add up to three social media accounts. The benefit is two-fold: you can schedule your social media posts to multiple networks and create a stream of all posts in your local wedding market.



Create a stream inside Hootsuite using the "Search" or "Keyword" feature to collect all the posts containing a hashtag or keyword phrase you'd like to follow. This can be used to monitor posts about any topic on Twitter, YouTube or Instagram.

For example, create a stream to collect all Twitter posts containing #AustinWedding or the phrase "Austin DJ."



Stephanie Padovani and her husband, Jeff, are the dynamic husband-wife duo behind Book More Brides, the #1 marketing resource for the wedding industry. Visit [BookMoreBrides.com/priceshopper](http://BookMoreBrides.com/priceshopper) to learn "How to Position Yourself as a Valued Wedding Expert in Only Five Minutes."

## STEP #5: CREATE YOUR 15 MINUTE ROUTINE

Once your accounts and feeds are collected, you can monitor everything in your online wedding market in 15 minutes. Just set a timer and—GO!

Here are the steps to follow:

1. Check Feedly. Quickly browse the titles of posts in your collection to find those of interest. Read them now or mark them "Save For Later."
2. Check Hootsuite. Scan your streams for the latest posts on the wedding keyword phrases you're following.
3. Check your Facebook friend lists. You can quickly see who's talking about

what and which local topics are trending.

4. Check your local wedding Facebook groups. Keep your eyes peeled for a bride or groom asking for a DJ referral so you can jump in and save the day.

**BONUS TIP:** Engage while you scan. When you find a post of interest, take a moment to like, share or comment to build networking relationships and engage followers. You can post directly to Twitter, Pinterest and Facebook from Feedly, or upgrade to the Pro version (\$5 per month) and automatically schedule posts in Hootsuite or Buffer.

A few hours of setup lets you keep tabs on everything in your local wedding market. Why waste time on social media when you can be the most informed DJ in your market in just minutes a day? **MB**

# HOW TO GET MORE WEEKDAY GIGS!

"DJ Trivia has made a HUGE difference in my business. It has helped with my weekly cash flow, increased my revenues, and brought more business opportunities to me. I look forward to where DJ Trivia brings my business in the years to come!"

Aaron Abramson  
Duluth, MN

"Of course, everyone would like to make more money. And yes, DJ Trivia will certainly help you do that. But it is so much more! Meeting great people, creating new friendships, taking pride in operating a successful business and having an absolute blast doing it!"

Craig Lawrence  
Butler, PA



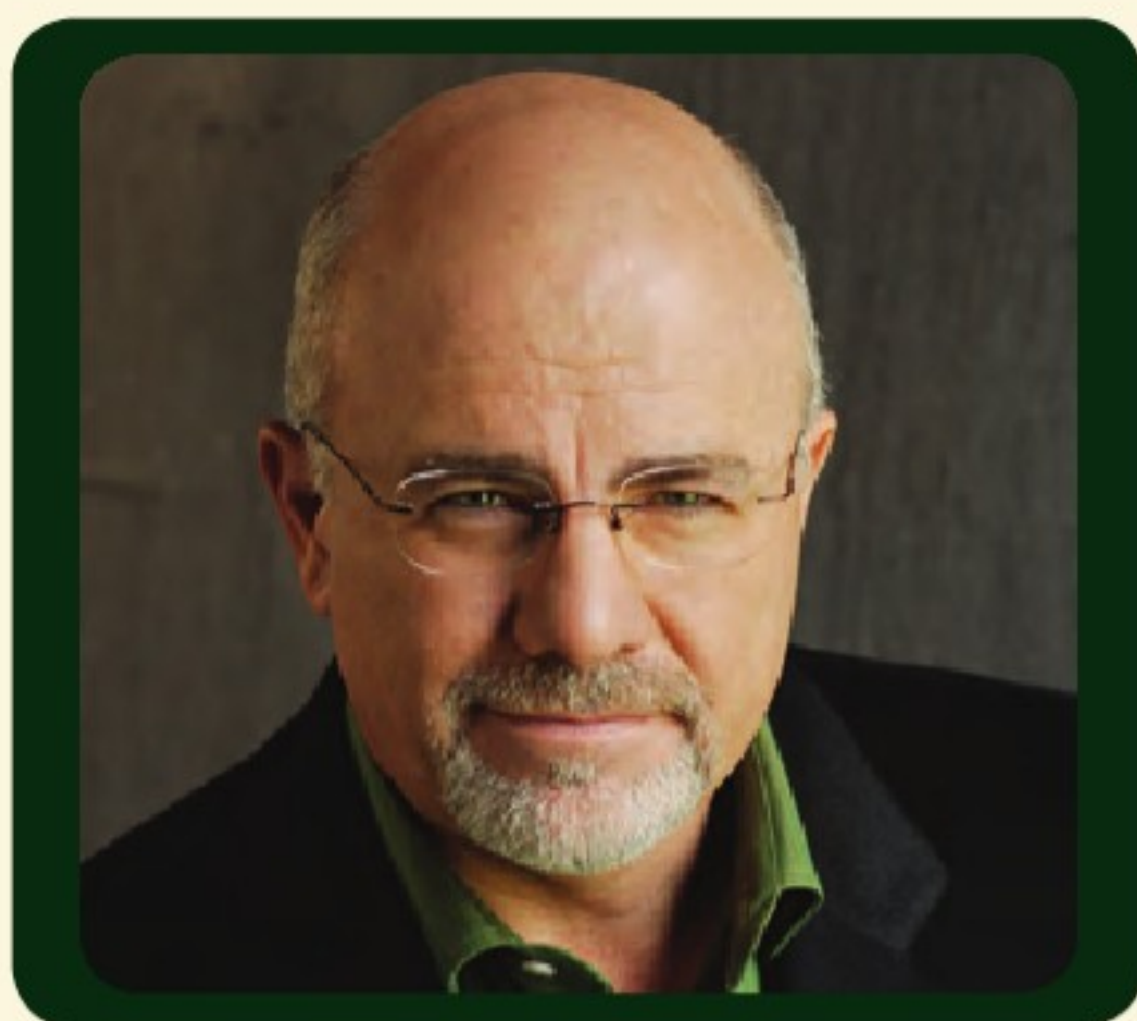
"In February 2010, I invested in DJ Trivia. As a single op, I was looking to become full time in the business & believed DJ Trivia was the solution. DJ Trivia was such a hit with restaurants and bars that my schedule quickly became full. I now run 40+ DJ Trivia shows per week! Thanks to DJ Trivia, I am now able to spend more weekends with my family."

Bill Shaflucas  
Buffalo, NY

# WWW.DJTRIVIA.COM

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# Can't We All Just Get Along?

## HOW TO RESOLVE CONFLICT

**H**ave you ever met someone who seemed to push your buttons for no reason at all? Or at times, does it seem like your team argues more than they actually work? If yes, you're not alone. Conflict is a natural part of working with others, and a little disagreement now and then can be healthy. Unresolved arguments, however, can kill unity.

How can you create a team that seamlessly works together? At financial expert Dave Ramsey's company, Ramsey Solutions, one of the most powerful tools his leaders use for conflict resolution is the DISC Profile. The DISC Profile breaks down personalities into four categories. Each of us is a mixture of all four, with one being dominant. When you know these categories, you'll gain insight into your team's different personality styles. You'll understand what motivates them, how they like to be rewarded and how best to deal with their problems.

### DECISIVE (D)

Hard-driving and results-oriented, getting the job done is the most important thing for these bulldozers. Forget about the boring details and warm, fuzzy feelings. They want to accomplish the goal and

move on to the next project.

How They Contribute to Conflict: A D's default response to conflict is anger.

How to Work with a D: Have your facts in-hand and summarized. Want to see their head explode? Try to engage them in superfluous conversation when something needs to be done! These innovative thinkers and problem solvers just want the project completed. So come prepared, and give them the details. Then step out of the way, and let them fly.

### INTERACTIVE (I)

If it were still the 1920s, this personality style would be the one swallowing goldfish and wearing a raccoon coat. As Ramsey describes them, they're "a party looking for a place to happen." I's are creative and impulsive. They can also quickly lose focus.

How They Contribute to Conflict: Charm is their biggest threat. They may tell you things you want to hear, and say things to make you feel good, but never get to the real story.

How to Work with an I: Being all business is bad news. Realize upfront that you'll have to socialize a bit before you get to work—and maybe while the job's in process. Keep them focused with clear goals and deadlines. But you might want to promise them a party after the job's been done. Woo-hoo!

### STABILIZING (S)

Loyal, steady and the ultimate team player, the S's biggest concern is about how everyone feels. They would rather have a root canal with sharpened, poisoned sticks than deal with conflict or hurt

anyone's feelings. They can also be slow to make decisions.

How They Contribute to Conflict: They resist change, even when it's necessary to win.



How to Work with an S: Want to send an S running? Get aggressive or hostile with them. Instead, start with friendly conversation, and keep an even tone in your voice. Give them time to adjust to change, also.

### CAUTIOUS (C)

Highly competent and all about business, a C thrives on details, rules and procedures—which they know and follow.

How They Contribute to Conflict: They'll hit you with more facts and questions than you could ever need or want, especially if you're in a hurry.

How to Work with a C: Get all your facts and figures together because you're going to need them to work with a C. Ask for their opinions, and give them time to answer. **MB**

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*Dave Ramsey is America's trusted voice on money and business, and CEO of Ramsey Solutions. He has authored five New York Times best-selling books, including EntreLeadership. The Dave Ramsey Show is heard by more than 11 million listeners each week on digital outlets and more than 550 radio stations and digital outlets. Follow Dave on the web at [www.entreleadership.com](http://www.entreleadership.com).*



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# The Relationship Edge

ARE YOU ON IT, IN IT, OR OVER IT?

By Jeffrey Gitomer

**B**eginning a relationship is easy... Exploration is predominantly on the surface. Nothing too deep. Nothing too wide. Nothing too revealing. In the beginning, all is well. Friendships blossom. Feelings emerge. And life is good.

It's like fast dancing at a bar. You kind of get to know the other person without touching them. Watch them move, see their rhythm, exchange smiles, scream a word or two, and at the end of the song, thank the person for their time.

You get to know them, and decide if you want to dance again. If you like them, and believe you have some things in common, you may dance again. And again.

If you feel good about the relationship, and a bit of trust emerges, you may permit a transaction to take place. A meeting, a dinner, a sale, or in a social setting, even a kiss.

As the relationship matures facts and truths begin to reveal themselves -- causing decisions to be made about the future of the relationship, including things like its length.

And one day you begin to see things you've never seen before, because life and business life takes over and reality sets in based on daily transactions and interactions, coupled with patience, emotions, feelings, and responses.

Measuring value, worth, and trust of the relationship in business.

I'll refer to these elements as edges. You have edges or levels, past which you will not go. Tolerance levels, social levels, service levels, philosophical levels, and business levels. If someone tries to go past your edge, your

tolerance level, you, in some manner, rebuff or deny them. Maybe even dismiss them.

Your compatibility for and with the other person's edges, combined with your acceptance of the other person's edges, will determine how the relationships grows or dies.

For example, I'm not a smoker. Nor am I much of a drinker. If I'm around a drinking smoker, it's past my edges, and I don't want to be around them much. I didn't say ever. I just said much.

I may have a business relationship with a smoking drinker, but I'd never have a social relationship with him or her.

There are ethical edges, both personal and business. If someone goes past your ethical edges, you have a reaction, often acute, that says "danger." It can be as "innocent" as cheating on your golf score, of as serious as cheating on your taxes or not paying your bills. It can be an erroneous invoice or an unmet crucial (promised) delivery date - but whatever it is, it's a relationship breaker.

And then there's the emotional edges. How someone reacts when something goes wrong, or how someone responds to a point of argument. And how you feel about or judge their reaction. Are they whiny? Are they quick tempered? Are they abrasive? Are they abusive? Are they somewhat of a wildcard? Flying off the handle. Or worse, showing characteristics that you either don't like, or fear. A temper. A hostility. A vindictiveness. An anger. An insult. Even the threat of physical violence.

In other words, are they inside (safe) or outside (unsafe) your emotional edge?

Edges have a counterpoint: tolerance. You can tolerate almost anything for a short space of time. But each time someone goes over your edge, you become less and less tolerant, either verbally or silently.

Personally, I believe that "past the edge" silent thoughts are more dangerous and more powerful. Dangerous because they're left unsaid, and allow the present situation to continue. More powerful because they begin to deepen and build emotion. And like any latent power, eventually, it explodes.

What are your edges? Where do you draw the line? What are you willing to accept in others in order to continue a relationship?

Many spousal relationships become petty before they end. Leaving the cap off the toothpaste. Dirty laundry lying around. Dirty dishes in the sink. The gas tank on empty. Dumb little

things that erode love because after a hundred abrasive times, it's over someone else's edge.

Of course, there are worse edges in personal relationships. For the purposes of this writing, I'd rather not get into them. And if you've forgotten what they are -- any local news program will remind you of them nightly.

Rather, I'm challenging you to widen your field of acceptable edges. Extend your patience. Figure out how you can help first rather than complain, nag, bicker, nitpick, or whine. Figure out how you can compromise just a bit more. Figure how you can have a bit more understanding and empathy for the other guys position or situation. And figure out how you can be more of a resource than a resister. More of a yes than a no.

Your personal edges determine your business and career edges. And your happiness.

If you would like to know the areas where edges, both yours and others, are likely to reveal themselves, go to [www.gitomer.com](http://www.gitomer.com), register if you're a first time user, and enter EDGES in the GitBit box. **MB**

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## Reality TV Lessons... CONTINUED FROM PAGE 41

Another form of online vs retail is a storefront. Do you have an office? Is it REALLY making you money vs meeting at Starbucks?

"But Starbucks isn't professional, Arnoldo." Really? Have you had a client ever tell you "I went with DJ so-and-so because they had an office" as a reason for not hiring you?

For us, we have an office, but it's built into our warehouse. It's a showroom, because we offer a lot and want to overwhelm people as they come in. It's part of our sales process. But if we were just offering DJ services with some simple lighting options, I wouldn't have a storefront. I know 100 more things I could invest that money on that would yield a better ROI.

So think about the above. Think how it pertains to you and which side you lean on. Then think about WHY you do it that way and what would happen if you did it otherwise. Try it!

As always, thanks for reading! **MB**



Jeffrey Gitomer is the author of 12 best-selling books, including **The Sales Bible**, **The Little Red Book of Selling**, and **The Little Gold Book of Yes! Attitude**. His real-world ideas and content are also available as online courses at [www.GitomerLearningAcademy.com](http://www.GitomerLearningAcademy.com). For info on training and seminars visit [www.Gitomer.com](http://www.Gitomer.com) or [www.GitomerCertifiedAdvisors.com](http://www.GitomerCertifiedAdvisors.com), or email Jeffrey personally at [salesman@gitomer.com](mailto:salesman@gitomer.com).



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# Living Life

WHAT WILL YOUR LIFE LOOK LIKE FROM TEN YEARS IN THE FUTURE?

By Jason Weldon

I overheard a conversation as I was out the other day. It was man in his late 50s and he was talking to a younger man about parenting. The older fellow said something that really hit home to me and had me really thinking about what the hell I was doing in my personal life. To paraphrase, he was telling this younger lad how time has seemed to fly by the last 20 years. He got married, had kids, had multiple jobs and in the blink of an eye was where he was now. He wasn't upset, he was just kind of melancholy about it. As if he didn't know how he got here.

Now, I have no kids, have never been married, so I certainly can't speak for everything that he was talking about. However it made me think about where I was 10 years ago and what I was doing and thinking about. Let me tell you, thinking about that was just enough to have me empathizing (just a little) with what that gentleman might have been thinking.

First off, I feel like 10 years ago was yesterday, so that's a bit scary, but more importantly, I am seriously questioning the next 10 years and what I might be able to do so I can take the fullest advantage of them! Probably something we should all do right?

I don't know about you, but when I have moments like this, I always seem to analyze two things: What am I doing that I think is important and is that thing really that important or is just me who thinks it's that important. I struggle every day with a few things that take up a stupid amount of time that I should NOT be doing, but alas, every day I have to force myself to not do them. I'm sure you know what I'm talking about.

Sometimes it's the busy work that makes us feel like we are getting work done, when in reality it is just keeping us busy and not really allowing us to get the most out of the day. We could be doing things differently, focusing on other responsibilities or taking time to just enjoy what we have done already. I mean, I don't know about you, but I still haven't been able to fully allow

myself not to work. I almost feel guilty if I'm not with my team, battling it out. How about you?

After taking some time to let what this gentleman was saying sink in, I realized I need to work on a few things and thought it would be a good topic to write about. I can't be the only person running a business that feels this way. And I certainly don't want to be another 10 years older wondering where the last 10 years went.

Here are a couple of things I am going to be doing and might be able to help you to:

**Communicating more.** I am really bad at this. I let things sit on my to-do list because I think I am the one that has to do them. Wrong. My team is here to help me. I have to leverage that and allow them to help get things done. Much harder than it sounds. The more I can talk to them, the better things will be!

**Stop doing what is wasting time.** I have analyzed three things that are sucking time away from me and my day. Emails, a crazy to-do list and enabling questions to be asked of me. How many of you wake up to 100 emails, a to-do list that just never gets done (and if it does, you just add more to it) and people asking you questions: All. The. Time. I have to fix this and certainly will be trying some new things out.

**Finding a hobby.** I just realized a few days ago, I don't have one. I couldn't believe it. I have things I like to do every now and then, I have things that I do outside of work that seem fun and I have things that I do to relax a few times a year. However, I don't seem to have a hobby. Something that I'm doing simply because I like it and I want to do it relatively regularly. I'm not quite sure what that is but I

am going to find one. Oh wait, I know why this is a problem...I'm trying to run a business, that's why!

It is much harder than it looks. I am finding that at 37, I am pretty much set in my ways. Don't get me wrong, I have a great life and I am always excited about the day, but I think as a business owner I have let the personal side of my life not be quite as great as the business side of my life. And I think there might be a lot more people like me out there. I think the guy at the bar might have been guilty of the same thing. Or maybe he just didn't pay attention to what was in front of him. Or maybe he... we could go on and on, but now is a perfect time for us to learn from that. I mean, what good is a great business if you can't have a complete, well-versed life—right?

I am interested in your feedback on this as well. Tell me what you struggle with, what you find daunting with the mix of personal and business life. It's a great time to at least think about things like this and gain some perspective on what you have going on and what could be done a little differently so that the next 10 years are spent the best possible way! **MB**



Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.





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